



NOW THEN.

ANDREW HUNT. IMPOSSIBLE PROJECT. NILS FRAHM.
A MAGAZINE FOR SHEFFIELD. ISSUE 47. FREE.

MANAGEMENT.	JAMES LOCK.
EDITOR.	SAM WALBY.
ART DIRECTION.	MATT JONES.
DESIGN.	MATT JONES. SHAUN FRIEND.
ADVERTISING.	BEN JACKSON. JAMES LOCK.
ADMIN & FINANCE.	SARA HILL.
PROOF & COPY.	FELICITY HEIDEN. LUCIE BOASE.
AD DESIGN.	FEEDBACKER DESIGN.
DISTRIBUTION.	OPUS DISTRO.
CONTRIBUTORS.	ALT-SHEFF. DAVID BERRY. ANDREA BURNS. CASSIE KILL. GRACE TEBBUTT. ROBIN LOVELACE. NICK LOCK. MATT JONES. JON MARSHALL. TALIE EIGELAND. BEN ECKERSLEY. ANDREW ALMOND. EBONY NEMBHARD. GORDON BARKER. BEN DOREY. TOMMY POULTON. SAM WALBY.
WORDLIFE.	JOE KRISS. PAUL MITCHELL. JOE CALDWELL.
FILMREEL.	JOÃO PAULO SIMÕES. NICOLA BIERTON.

NOW THEN IS A FREE MONTHLY MAGAZINE FOR PEOPLE IN SHEFFIELD.

We aim to cultivate choice, voice and responsibility by providing a platform for independent art, trade, music, writing and local news. We support Sheffield's economy by only working with independent traders, community groups, charities and local government.

Almost all articles published in this magazine are written by members of the community, not professionals. If you don't like what you read or have something that needs to be said, get in touch. Your opinions make Now Then what it is.

WRITER?
SUBS@NOWTHENMAGAZINE.COM

ARTIST?
JONES@NOWTHENMAGAZINE.COM

MUSICIAN?
SAM@NOWTHENMAGAZINE.COM

POET?
JOE@NOWTHENMAGAZINE.COM

WANT TO ADVERTISE WITH US?
BEN@NOWTHENMAGAZINE.COM

DOWNLOAD BACK ISSUES:
NOWTHENMAGAZINE.COM

SEARCH 'NOW THEN' ON FACEBOOK.
TWITTER? @NOWTHENMAG #NOWTHEN

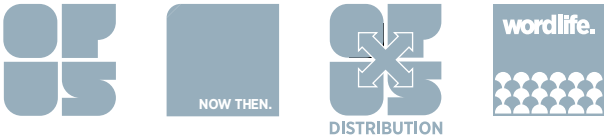
Now Then is produced by not-for-profit social enterprise Opus Independents.

Printed at Evolution Print.
evolutionprint.co.uk

We recycle all possible materials with
recyclingrevolution.co.uk.

The views expressed in the following articles are the opinion of the writer(s) and not necessarily those of Now Then magazine.

Enjoy the read.



EDITORIAL.

We are really pleased to present the creations of local artist Andrew Hunt, whose oil paintings have graced the walls of the National Portrait Gallery in recent years. In my opinion the centre page poster is particularly striking. Read an interview with Andrew on page 29.

We've got another strong issue for you this month. David Berry introduces some worthwhile local co-operatives, Andrea Burns discusses the age-old battle between analogue and digital photography in her piece on the Impossible Project, and Robin Lovelace cycles up and down the steepest hills in Sheffield. Our music interview is with German composer Nils Frahm and this month's Filmreel section focuses on the best and worst of big screen remakes.

I'm always going on about getting involved in Now Then, but if you are interested in contributing to the mag please don't hesitate to get in touch. While space in print can be limited, we have plenty of room on the web for publishing pieces by aspiring writers and if your article isn't time-sensitive we can always save it for a rainy day.

Give me a shout on sam@nowthenmagazine.com.

SAM.

NOW THEN 47 // FEBRUARY. KISS MY FACE.

5 // LOCALCHECK.
Sheffield Charities.

6 // CO-OPS.
Portland Works / Hazelhurst / Regather / Sheffield Renewables.

10 // THE IMPOSSIBLE PROJECT.
Real photography.

12 // FOOD.
Microbreweries / Steak & Ale Pie.

17 // HILLS.
The mystery of Sheffield's steepest hill.

18 // LOANS.
The pitfalls of payday borrowing.

20 // WORDLIFE.
Joe Kriss / Paul Mitchell / Joe Caldwell.

29 // ANDREW HUNT.
Mester of Oils.

37// SOUND.
Improvisation and defeating the logics of capitalism.

38 // LIVE.
Black Dahlia Murder / The Mother Folkers / Pub Scrawl.

40 // ALBUMS.
Porter Ricks / Portico Quartet / Three Trapped Tigers / Low Duo.

42 // NILS FRAHM.
Making a statement.

46 // FILMREEL.
Remakes.



LOCALCHECK.

SHEFFIELD CHARITIES.
HOSTED BY ALT-SHEFF.

As Now Then is often proud to point out, there are a lot of good things about living in Sheffield. But some of the best things around here are just about to sink forever. Why? I'll explain and tell you why you should probably never respond to a friendly greeting on the street.

There is a whole raft of people in groups making creativity happen, quietly mopping up problems and filling in the gaps to make life exciting, for free. These are the region's community and voluntary organisations. They are extremely wide-ranging and for the most part are worried about running aground. The recession doesn't just affect capitalists and those who work for them. It's across the board. A falling tide leaves all boats high and dry. Community organisations may get donations from trust fund investments in stock markets, but the grants have almost dried up. Many get funding from local and national government, which are now trimming their sails drastically. Some also get ordinary people's donations, and we all know that the average person doesn't have a lot of spare cash floating around at present.

But aren't they voluntary, these endangered organisations? Doesn't David Cameron's 'Big Society' provide a solution? Perhaps in leafy Sussex, where an appeal for any croquet club or telephone box restoration fund might whip up a storm of retired barristers with management skills and millions to spare, but here things are different.

Around a third of people do some sort of voluntary work. For those who don't it's largely because they feel too busy already. But volunteering can't pay rent, or insurance, or utility bills. The salaries of staff who hold things together aren't just going to materialise. St. John's Ambulance Service, to take one example, relies on thousands of committed volunteers, but 100% volunteer-based? I don't think so.

You may be thinking at this stage that you can't face any more appeals for money, and I sympathise. Don't give money to any charity that stops you on the street to ask. Those grinning 'charity muggers' have one thing in common it seems; they all work for national charities. Good causes perhaps, but let's face it, cancer research can just as well be funded by the good burghers of Sussex as the proletariat of Sheffield. I'm saying charity begins at home in a quite specific way. The Sussex county set are not likely to fund Sheffield organisations, so we have to, even if that means saying no to some very deserving causes.

Look around and think for a moment. There are dozens of things happening that you probably don't even realise are charity-run, but which make life worth living for all of us. And even if you can't spare the time to get involved, maybe you're glad to know the services are there; things like Sheffield Live, transmitting radio broadcasts in a whole spectrum of languages across our community, or Access Space, offering geeks and beginners its unique open door to the world of free computing and fabrication. I mention these two because they both quietly run 'Friends Of' schemes, gathering local supporters like some parks and theatres do. Others deal with even less glamorous aspects of life; nature conservation, helping teenagers or asylum seekers. There are hundreds of others. You may be surprised if you take a look at Help Yourself, or Voluntary Action Sheffield's website, or the Links page on Alt-Sheff.

These organisations won't stop you in the street. They're too busy doing good work. You may have money to support national and international charities as well and that's fantastic, but please take notice here in Sheffield. Look at what's of value, because when it's gone, it's gone.

sheffieldlive.org
access-space.org
sheafdas.co.uk/The-Janus-Project.html
sheffieldhelpyourself.org.uk
vas.org.uk
alt-sheff.org

With banks failing, currencies in trouble and talk of corporate greed in the air, our current economic structure is increasingly under the spotlight, with its failings highlighted by the Occupy and UKUncut campaigns. These organisations have thrived on the support they have gained for change. Now we have identified the problem, what are the prescriptions for change?

While many seek new solutions, some are turning to older, more tried and tested models that continue to operate out of the limelight as a potential answer. With 2012 denoted as International Year of Co-operatives, the co-operative way of working is looking to promote itself as an alternative economic structure. Why are co-ops different? While the traditional economic foundations of business have been around 'markets' and 'competition', co-ops look to replace them with 'community' and 'co-operation' as the guiding ethos. They also operate on a democratic basis, with all members having an equal say in the running of the business.

Although the 'love it or hate it' Castle House Co-op Store is probably the first thing that springs to mind, the city has a long track record of successful co-ops or companies working with a co-operative ethos. Lembas and Beanies are two long standing Sheffield names, but other larger organisations such as Mott Macdonald, the civil engineering firm, are also employee-owned companies. It is also hoped that 2012 will be a successful year for new co-ops dealing with renewable energy, industrial heritage, home improvements, musical performances and community agriculture in Sheffield. New groups have come into being with support from the broader co-operative movement, with advice and funding from Co-operatives UK and the Co-operative Enterprise Hub. SCEDU on Mowbray St recently set up a network to help communications among social enterprises, and Hallam University is running a social enterprise education course. The four Sheffield co-operatives featured here show how diversely the guiding principles of co-operation can be applied to business.

CO-OPERATIVE FACTS.

- Three billion people secure their livelihood through co-operatives.
- There is a co-operative in every postcode in the UK.
- Co-operatives produce 75% of all Fairtrade goods.
- Globally, co-operatives are worth around £1.05 trillion a year.
- UK Co-operatives have grown by 21% since the start of the recession.
- Nearly 13 million people in the UK and 1 billion people worldwide are members of a co-operative.



PORTLAND WORKS.
PORTLANDWORKS.CO.UK

Portland Works embodies the spirit of Sheffield. The history of this listed building in Sharrow is intertwined with the invention of stainless steel. The first batch of cutlery ever to be produced from this remarkable material was manufactured here. It still houses innovative metalworkers, alongside artists, musicians and other craftspeople. However, the building is in a rundown condition and has been threatened with closure and speculative development.

An Industrial and Provident Society has been formed as a community benefit, not-for-profit social enterprise, with the aims of buying Portland Works; restoring its architecture to its former glory; transforming derelict areas into affordable workshops for talented young metalworkers, artists and craftspeople; providing facilities for training, educational work; and promoting Sheffield's heritage, so that diverse audiences can be inspired by the story of the Works. Money is being raised through donations and a Community Share issue. The share issue has recently been extended to June 2012, with an aim of raising £400,000 through share sales, donations and loans. Investing in Portland Works will help develop craftspeople, foster new jobs and businesses, and give the tenants and the community a voice in creating its future.



HAZELHURST COMMUNITY SUPPORTED AGRICULTURE.
HAZELHURST.COOP

The formation of Hazelhurst Community Supported Agriculture Co-operative (CSA) was inspired by the ideas behind the Transition movement. It represents a practical response from the Heeley and Meersbrook community to the threats of climate change, peak oil and loss of biodiversity. Hazelhurst aims to provide a direct link between the production and consumption of food, creating a mutually supportive relationship between local growers and the diverse range of nearby communities.

By growing local organic vegetables, it is helping to build the resilience of the local economy. By using ecological farming methods, it also minimizes the environmental impact of food production and aims to improve the food-growing potential of the land for future generations. It will enable local people to have access to productive organic land and nature conservation through community activities, courses, volunteering opportunities and events. Volunteers can gain knowledge about how to grow their own food, gain hands-on experience of production, acquire new skills and share their own skills with the project. By providing a workable CSA model in Sheffield, it is hoped that this is the first of many local schemes. The Hazelhurst share offer launch will take place on February 2nd at 6.30 pm, with food at the Quaker Meeting House.



REGATHER.
REGATHER.NET

Regather Co-operative is an innovative not-for-profit community co-operative and registered Industrial Provident Society based in Sharrow. It makes a difference by creating opportunities for self-employment, employment exchange, training and volunteering for the benefit of the local community and local economy. Regather enables people and communities to develop the knowledge, skills and experience needed for co-operative and community working through training, projects and work experience.

It encourages local people to buy, sell, exchange and volunteer their goods and services on a co-operative basis, working together to support each other and make projects happen. They can build collective resources and collaborate with each other, while experiencing the shared benefits of co-operative working based on the values of self-help, self-responsibility, democracy, equality, equity and solidarity.



SHEFFIELD RENEWABLES.
SHEFFIELDRENEWABLES.ORG.UK

Sheffield Renewables was set up in 2007 with the aim of developing, funding, owning and operating renewable energy in and around Sheffield. In 2009 it launched as an Industrial and Provident Society for the benefit of the community. This enables the group to raise funds for Jordan Dam Hydro, an 80kW Archimedes screw hydro-project at near Meadowhall. It has grown from a small number of volunteers to having over 1,000 supporters. Recently 3,000 people voted for Sheffield Renewables in an online competition and they narrowly missed out on a £100,000 grant for community energy schemes.

Familiar to many at community events with their renewable energy models, they aim to communicate with as many Sheffielders as possible to raise £250,000 towards the £500,000 total cost of the scheme through community shares. Individuals, organisations and businesses have already invested £67,000 through an initial community share offer. With the public's help it is hoped that Jordan Dam Hydro will be the first of many community-owned renewable energy projects in the city.

HARLAND Cafe.

FRESHLY MADE SANDWICHES AND SOUPS.
A GREAT RANGE OF HOMEMADE CAKES.
FREEDOM FOUR ORGANIC LAGER ON DRAFT

AVAILABLE TO HIRE
FOR PARTIES AND FUNCTIONS

OPENING HOURS

Mon - Fri 8am - 5pm
Sat 9am - 5pm
Sun 10am - 4pm

72 JOHN ST, SHEFFIELD, S2 4QU
TEL: 0114 2738553
(FORMERLY KNOWN AS CAFE EURO.)

WWW.HARLANDCAFE.CO.UK
FACEBOOK - 'CAFE HARLAND'
TWITTER @ HARLAND CAFE

CAFÉ *juniper.*
BY BANK STREET ARTS

FAIRTRADE COFFEES

SPECIALITY TEAS

HOMEMADE CAKES

DELI BOARDS

HANDMADE SANDWICHES



32-40 BANK STREET, SHEFFIELD S1 2DS
NORMAL OPENING HOURS: TUES - SAT 10AM-5PM

WWW.BANKSTREETARTS.COM/CAFEBUNIPER



Plumbing, electrical and
domestic property services

From local & reliable traders
working together co-operatively.

Enquire today:
0114 2731258 | www.regather.net



57-59 Club Garden Road, Sheffield, S11 8BU | Co-op # 309498

Does your
bicycle feel
Ordinary?



Russell's Bicycle Shed can get
your bicycle back to its old self.



Servicing
Repairs
Upgrades

Call Russell on 07557 410 553 or email
russellsbicycleshed@yahoo.com



THE IMPOSSIBLE PROJECT.

REAL PHOTOGRAPHY.
ANDREA BURNS.

“We see our products creating and forming a unique niche market for passionate people, who choose our products besides everything the digital market is offering them.”

Floean Kaps, Impossible Project co-founder

Its snapshot heritage is steeped in the nostalgia of the coffee table photo album, its square edges capturing the faded sepia tones of childhood and the painterly sun-drenched landscapes of winding road trips. The instant clunk and wind of a Polaroid camera, a sturdy and mechanical action reassuring in its weighty process, will be warmly familiar to many. The tool of the day-tripper, artist and designer alike, the Polaroid camera and its instant film opened up a whole new world of photography to anyone who could afford it. Launched in 1948, this pioneering format revolutionised photography, flying high and seemingly triumphant. But of course the photographic revolution did not end with the development of instant film and with the advance of digital imaging Polaroid found their position to be shifting. Technologically savvy customers could now dispense with the need for the comparatively expensive Polaroid film and print their images at home.

So it seemed the end of instant film was in sight. After a number of turbulent years, Polaroid announced in 2008 that it would cease production of its film and close its last plant in Enschede, the Netherlands. And there the story would have ended were it not for the insight of two of Polaroid’s closest allies.

Enter Floean Kaps and Andre Bosman, founders of The Impossible Project. Floean, a leading manager of the Lomographic Society credited with developing their worldwide online community and shopping platform, and Andre, an engineering manager who had been with Polaroid since 1980, came together at the closing event of the Polaroid factory in Enschede. While others were toasting the end of an era the two entrepreneurs were developing plans to breathe new life into a product that had seemingly been left for dead.

As a large-scale Polaroid production unit the original factory, capable of manufacturing anything up to ten million film packs a year and supporting 5,000 members of staff, could not sustain itself within the now much smaller marketplace. By shrinking output and redesigning production processes The Impossible Project team could create a new, viable and sustainable business model set to cater for the dedicated consumer group that had become loyal users of the product. It was with this vision that they managed to secure a capital investment of €2 million to re-establish the business.

Fast forward to 2011 and contrary to first impressions The Impossible Project is not a story of nostalgic renaissance, but a testament to the foresight of its business savvy founders. The analogue market is a booming niche. From vinyl records to the shelves of the indie bookstore, consumers are regrouping from the scatter shot effect created by the internet - a place where unlimited access has made every aspect of life ripe for digital pixilation, all content and form transplanted into a binary simulation.

There is an evolution happening that is creating symbiotic communities in which the internet provides a forum for exchanging stories and ideas that are firmly grounded in the physical, and it’s here that Floean sees potential: “The digital elements allowed us in the very beginning to create and reach out to a dedicated worldwide community that we started building in 2005 on Polanoid.net as the first Polaroid-only online picture community and Unsaleable.com, the very first online shop for analogue instant film only. Next year TIP will finally present some Impossible tools that for the very first time will further merge and connect the most analogue material in photography with the needs and expectations of modern digital users.”

In a world previously dominated by the consumptive experience, people are looking for experiential connection with the products they choose to buy. These one-off originals created on Impossible Project film elevate the everyday camera into an object of art creation. The exclusivity of these single frame productions makes this a tool far removed from the continuously winking eye of the digital camera.

“We see our products creating and forming a unique niche market for passionate people, who choose our products besides everything the digital market is offering them. Just as vinyl speaks to a dedicated crowd of music fans, the Impossible products speak to a dedicated crowd of photography fans. Impossible is made for everybody who is interested in real photography and who is in love with real pictures,” Floean adds.

The Impossible Project illustrates how there is plenty of room in the marketplace for both digital and analogue. Moreover, there is a wealth of opportunity in niche and specialist markets for those who clearly understand their customer. Floean and Andre seem perfectly placed to take on and transform the heritage of instant film, both possessing a deep product knowledge and understanding of its loyal followers.

It will be interesting to see how new Impossible products and services go on to shape and support this community’s growing connectivity. For now it’s reassuring to see that with passion and a clear vision business ideas can be reborn and creativity can once again develop in the palm of your hand.

Andrea Burns is founder of Wanderlust and Huella. She works with creative people across Yorkshire to turn their ideas into businesses.

huella.co.uk





FOOD.

MICROBREWERIES.
CASSIE KILL.

We can all enjoy a nice pint from time to time. In recent years, more and more people are exploring the world of small, independent microbreweries and even brewing their own.

The term ‘microbrewery’ was coined in the 1970s to denote small breweries using traditional craft methods. As commercial breweries continue to compete over prices, microbreweries have tended to strive for quality and diversity of their products. Sheffield and the surrounding areas are blessed with a number of great small brewers. Just pop into your local real ale pub to taste the evidence.

If you’re keen to take your search for an original ale one step further, why not try brewing your own at home? A starter kit can come pretty cheap - Brewmart offer a basic beer starter kit for £28.99 plus bottles or a barrel for serving. Once you get going, you might want to experiment with different combinations of ingredients to get the perfect blend. Ciders, fruit wines and mead are also fairly simple for beginners.

Tideswell School of Food have their own microbrewery on site and offer a number of brewing courses to equip people with the skills to brew their own. I spoke to Tim Nichol, a Director of the School, about what they do and why it’s important.

What is the difference between the methods you use and commercial brewing?

We brew beer from basic ingredients according to craft methods. The main difference is scale. We even hand mill our malt. Small microbrewers would do the same, largely by hand, but industrial brewers would have much more equipment and automation. We do as much as we can “by hand” so that our customers get a real hands-on brewing experience.

Why do you think it’s important to preserve these skills?

Just as cooking a meal is more satisfying than just buying it, creating your own beer is a richly rewarding experience. If you know what goes into beer you will appreciate it all the more, and enjoy it for what it is, not just what it does!

Why do you think small breweries and home brewing are seeing a resurgence?

There’s a general trend towards understanding and appreciating real food and drink. Small, local microbrewers, encouraged by lower duty rates and growing demand for craft ales, are leading the trend and helping drinkers to take more of an interest in real ales. We also find a lot of customers are home brewers who want to learn the next step up from brewing from a kit and enjoy the results in their own home a week or so later when we send it to them.

Tideswell School of Food offers Introduction to Brewing courses (£85) and Level 2 Brewing and Tasting Skills courses (£115). Both courses last around four hours and include hands on brewing. Full course descriptions can be found on thebrewmart.com. Upcoming course dates are as follows:

Introduction to Brewing:

Friday 3rd February, 9am-1pm

Thursday 23rd February, 9am-1pm

Level 2 Brewing and Tasting Skills:

Saturday 18th February, 9.30am-1.30pm

Thursday 22nd March, 9.30am-1.30pm

tideswellschooloffood.co.uk



PHOTO : SARA HILL.

STEAK & ALE PIE.

Courtesy of the Wick at Both Ends / Grace Tebbutt.

Serves 3-4.

Pies can be a great way to make a simple stew into an impressive meal, and the simple stews to fill them can be a great way to make a delicious, warming, winter meal from the cheaper cuts of meat. A fantastic local ale adds richness, colour and flavour. Why not buy a couple and drink one alongside?

Pastry:

500g plain flour

250g butter

2 eggs

Splash of milk

Filling:

500g diced beef (stewing steak)

1 onion (diced)

Baby mushrooms

Maris Piper potatoes

Ale of your choice, dark (350-400ml)

Plain flour

Garlic (crushed)

Butter (one knob)

A little oil

Cream (2 tbsp)

Milk (a splash)

Beef stock

Thyme

Salt and black pepper

Rub butter and flour together with salt using your finger tips and make into breadcrumbs. Add the eggs one at a time. Add milk, mix through until moisture is gone, then take it out of the bowl and knead for 5-10 minutes until the dough is smooth. Check by putting your thumb in - if the dough is smooth (not cracked) but also not too moist, stick it in the fridge to chill for at least 30 minutes.

Meanwhile, add the flour to the beef and season well. Fry in a splash of oil until brown and sealed and put to one side. Now fry the onions, garlic, baby mushrooms and a handful of thyme in a mix of oil and butter. Drain the fat from the pan and use a small amount of ale to it. Add the beef and ale, put in a roasting tray and just cover with beef stock. Season well. Cover with foil and cook at 160-180°C until the meat is tender (ideally 2-3 hours). Check every half hour. Remove foil, move into a large pan and reduce the mixture until it’s a thick gravy.

Roll out the pastry to about 1cm thick. Use a bowl or deep plate (or a pie ring if you have one). Cover the outer rim with a thin layer of pastry, lightly brush milk onto the top of the pastry, add the filling and then cover with a carefully rolled lid. Cut off excess around the rim gently and then use a fork or thumb to press down around the rim. Make a hole in the top and decorate however you want. Cover with a beaten egg and stick it in the oven at 180°C until the lid goes a lovely golden brown.

Boil your potatoes and season generously with salt, black pepper, butter and a dash of cream before mashing. Serve with boiled garden peas.



J.H. MANN LTD

Specialist Fishmongers



261 Sharrowvale Road, Sheffield, S11 8ZE
T: (0114) 267 6390
E: sales@jhmamm.co.uk W: www.jhmamm.co.uk

THELMA'S

CAFE & DELICATESSEN

Serving homemade breakfasts, sandwiches, cakes and salads, with daily specials available.

Wide range of English and French cheeses available.

Our backroom is available for hire & we also do external catering events, please get in touch.

Opening Hours:

Mon – Closed

Tues- Fri – 8am – 5pm

Sat 9am-5pm

Sun – 10am – 2pm (Brunch menu)



Tel: 07930284143
345 Sharrow Vale Rd, Sheffield, S11 8ZG
Or find us on Facebook 'Thelma's Cafe'

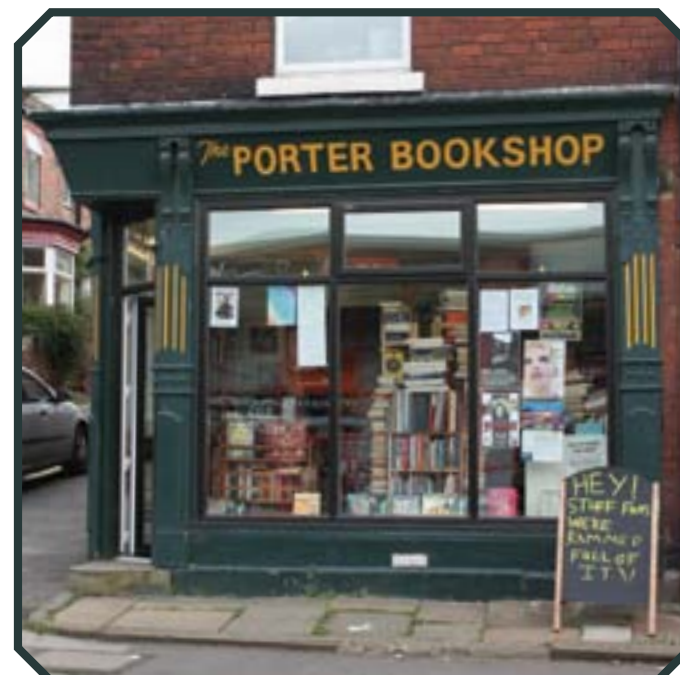
The PORTER BOOKSHOP

227 Sharrow Vale Road
Sheffield, S11 8ZE
Tel. 0114 266 7762

Specialists in
Philosophy, Literature
History and Film.

Second hand books
bought and sold.

Mon – Sat 10am-6pm

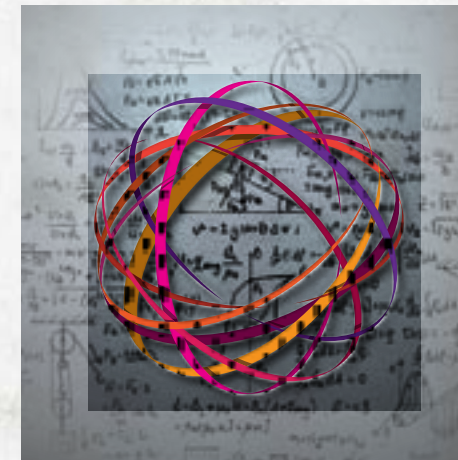


Sheffield Theatres Presents

THE MICHAEL FRAYN SEASON

Wed 29 February – Sat 31 March

Sheffield Theatres is proud to present a season of work from the Olivier and Tony Award-winning playwright, **Michael Frayn**. Taking place in each of our spaces, alongside a programme of readings, interviews and discussions, the season offers the chance to experience the range, scope and development of Michael's work from three different decades of his career.



COPENHAGEN

An intriguing and powerful exploration of the uncertainty of the past and the inevitability of the future.

BENEFACTORS

An award-winning comedy about idealism, realism and the tangled nature of human relationships.

DEMOCRACY

A witty and compelling play about Willy Brandt, the inspirational leader of a post-war, coalition government.

SEASON CAST



Andrew Bridgmont



David Cann



Abigail Cruttenden



Patrick Drury



Barbara Flynn



Henry Goodman



Richard Hope



William Hoyland



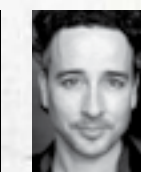
Ed Hughes



Rebecca Lacey



David Mallinson



Aidan McArdle



James Quinn



Geoffrey Streatfield



Rupert Vansittart



Simon Wilson



Andrew Woodall

Tickets on sale now from £10.00

SEASON TICKET DEAL

Book for all 3 shows in the season at the same time and save 10% off the price of your tickets.*

*Terms and conditions apply

Box Office 0114 249 6000
sheffieldtheatres.co.uk





HILLS.

THE MYSTERY OF SHEFFIELD’S STEEPEST HILL.
ROBIN LOVELACE.

The hills of Sheffield. Whether you find them arduous or charming, they are undeniably integral to this city. “Everyone is so two-dimensional in flat towns,” as my house mate Tom, a Sheffield native, puts it.

The hills can be useful when getting around. Lost in Walkley? If you go up, most likely you'll eventually hit South Road. Go down and you'll probably hit Langsett/Infirmary Road or the expansive Ponderosa Park. The hills also provide the perfect excuse for avoiding sport - daily trips by foot or bike are probably equivalent to a cardiovascular workout in this city - and some serious fun when it snows.

Beyond this, these three-dimensional landforms generally slide into the background, another quirk of an already eccentric personality. But when you live on the side of one, or have to navigate a beast like Jenkin Road every day, hills become something you think about a lot. One symptom of this is hill pride. Instead of being a source of angst, the hill is converted into something special: “the steepest in Sheffield”. Judging by the Internet (yes I know, but bear with me here), this is a condition enjoyed by many vociferous citizens from all over. More than 600 messages have been posted on the topic at sheffieldforum.co.uk. What follows is an attempt to get to the bottom – or the top – of this issue and provide a roughshod guide for exploration.

We'll travel clockwise, stopping to admire Hagg Hill, Blake Street, Jenkin Road, Myrtle Road and Kent Road. Why these five segments of tarmac in particular? Well, they were voted on at Sheffield Forum, and they form a pleasing arc around the city centre. Enough questions. Let's go!

Our first stop is Hagg Hill, the only rural contender, located three miles west of the centre. This involves quite a climb in itself, from 90m above sea level at Barker's Pool to 160m at the top of the hill. This journey can be a relaxing stroll into the countryside, passing via the sights of Weston Park and the stunning scenes of Bole Hill Park, or it can be an adrenaline-fuelled bike ride with hard climbs up Northumberland and Conduit Roads, alongside fast descents down the treacherous Tinker Lane and undulating Bole Hill Road.

Once at the top (or at the bottom, if you arrived by tram from Malin Bridge), you'll be greeted by a big, straight descent. It's like the stomach-churning plunge of a roller-coaster. Test your brakes before doing it on any kind of wheels. The ride takes you 45 metres down, into the depths of Rivelin Valley.

Heading back into town along Langsett Road, you can take a sudden right up through Fox Road play park. Keep your eyes out for Sheffield's least-known (and probably smallest) public skate-park. Keep going up and eventually you'll hit a giant green triangle. This is Ruskin Park and it connects directly on to the practically vertical Blake Street. To reward yourself for all that climbing, you can enjoy an ale in the magnificent Blake Hotel (£2 a pint for Farmer's Blonde) or simply admire the view across central Sheffield.

Next is Jenkin Road, the furthest flung of today's contenders at a little over three miles from the centre in the opposite direction. It's in south-east Sheffield, less than a mile's walk from Meadowhall shopping centre. Bored of being dragged around to buy pointless crap in H&M? It may be time to drag your beloved tormentor to the beast of Jenkin Road. I'd never heard of this place, much less considered going there, before studying steep roads. If you haven't either, you will not be disappointed. Jenkin Road starts slow and straight, before suddenly transforming into a twisted and horrifying monster of steepness. Marvel at the industrial panorama to the south and tremble at the hair-raising turns below: 85 metres vertical drop over barely 1 km horizontally.

Dare you descend, you'll be thankful to know the next stop is more mundane. In fact, Myrtle Road will seem eminently horizontal after the mind-warping Jenkin Road. Just one mile due south of the centre in the lush leafy suburbs, I'm surprised this one was even on the list. But it's all about stamina. It goes on and on, climbing 60 metres vertically over 600 metres horizontally, a 10% climb that beats Jenkin Road when averaged over its total length.

Finally on the list is Kent Road, in a little-known part of Heeley. To get there, take a left off London Road 500m after it forks off from Abbeydale Road at the Red Lion pub, and head up Thirlwell Road. If travelling by bike, you may want to check out Recycle Bikes, which is located at the top. Bearing left and continuing to climb, you'll eventually hit the roller-coaster drop of Kent Road. It's only about 100 metres worth of drop, but it is super steep, falling by 20 metres. The ridiculous steepness continues right up until a crossroads, making this another adrenaline rush by bike.

So which one is “the steepest hill in Sheffield”? That depends on how you define “steepness”, and even then, I don't know for sure. Taking “the highest average gradient over 100 metres of horizontal distance” as my definition, I looked at Ordnance Survey data only to find that all the hills mentioned (except for Myrtle Road) were about the same: a -20% gradient over their steepest 100 metres. Hagg Hill may just have the edge. Measure it over a 500 metre stretch, however, and the deceptive Myrtle Road would probably win.

There are other contenders, of course, and even a DIY Google Earth analysis – just check out Sheffield forum for those. For the purposes of enjoyment though, steepness is, in reality, in the legs of the beholder. So get out there and see for yourself!

Publicly available data and software can be obtained for this. I've packaged these things up in a little 50MB file. All you need to do to read them is install the excellent open source QGIS software and open the file “steephills.qgs”

<http://dl.dropbox.com/u/15008199/steepesthill.zip>

LOANS.

THE PITFALLS OF PAYDAY BORROWING.
NICK LOCK.

History shows us that in times of recession, when money is tight and people become desperate to keep a roof over their heads, loan companies thrive. So it is no surprise that all over our TV screens and newspapers are adverts for countless high-interest short-term payday loans. A quick browse on the internet revealed over 20 of these companies offering quick and fast loans. They profess how simple and easy it is to borrow a few hundred quid to cover an emergency. To quote one company, "So whether it's the car that's just conked out, an urgent bill has landed or you've just remembered your wedding anniversary with hours to spare... Don't worry, Wonga it!"

Worry? Every one of these companies charges incredibly high interest rates, typically an APR of 1750% and in some cases closer to 5000%. On top of this they often have hidden charges such as arrangement and transfer fees, which they add to the initial amount borrowed.

So let's put some numbers to this using one of the well-known lenders, Wonga:

You borrow £300 for 30 days at their APR of 4214%. This will cost you £95.89 in fees and interest, so the total you have to repay is £395.89. To borrow the same from a high street bank using an authorised overdraft or loan would cost in the region of a fiver.

Craig first borrowed £100 from online loan company Wonga and 19 days later paid back £125, including fees and interest. "The first time it looks like a good deal, but the next month I ran out of money even more quickly," he said. "I ended up borrowing again, until it got to the point where I was using other loan sites just to pay Wonga back." Ten months later that £100 loan had ballooned into a £7,500 debt with six different lenders.

Which, the consumer group, says it has uncovered 'widespread' poor practice in the sector, including potential breaches of the Consumer Credit Act, poor privacy provisions and inflated interest rates. Of the firms reported to the Office of Fair Trading, Paydaykong.com appeared to be operating without a valid Consumer Credit Licence, while Swiftmoney.co.uk failed to display the APR for its loans anywhere on its website.

Borrowing £100 at Wonga's APR costs more than the US national debt (over \$14 trillion) after seven years. If you could get a long-term loan at this rate, and it compounded over a longer period, here's what would happen:

BORROW £100 AND MAKE NO REPAYMENTS:

After 1 year:	Owe £4,200
After 2 years:	Owe £180,000
After 3 years:	Owe £7 million
After 4 years:	Owe £315 million
After 5 years:	Owe £13 billion
After 6 years:	Owe £557 billion
After 7 years:	Owe £23.5 trillion

The problem with, and the attraction of, these companies is that the people they are preying on are those who can't get short-term loans through normal banks or credit card companies. Either they have a poor credit history, they are being excluded by high street banks or they are already in severe debt.

The government has talked of capping the APR of these companies, as is the case in Germany and France, but as yet they've failed to act on this. Housing charity Shelter's research indicates that a million people took out one of these loans to keep a roof over their head in 2011 and called the findings "shocking".

How long can these businesses, often described as legalised loan sharks, be allowed to make huge profits on the back of poor and desperate people?

If you are in a situation like this, don't keep going back and feeding the sharks. Ask for help from your nearest Citizens Advice Bureau or think about joining a local credit union.

CITIZENS ADVICE BUREAUS:

416-418 London Road	0114 258 3322
28-30 Spital Hill	0114 275 5376
Michael Carlisle Centre Osbourne Road -	0114 271 8025
citizensadvice.org.uk / sheffieldcreditunion.com	

FED UP WITH SLOW BROADBAND?



Get Fibretastic Broadband with No Download Limits
If you can get a faster broadband than ours for less, we'll give you **£25!***

Origin Broadband can deliver up to 40 meg speeds over a new fibre optic network that's exclusive to South Yorkshire and not used by BT or Virgin. It's broadband, but better.

Call 01302 247 339
or visit origin-broadband.co.uk

*Offer applies only to new customers joining Origin broadband in Digital Region enabled areas. The £25 will be credited to your account. Offer valid on like for like comparisons excluding special offers & discounts. Origin Broadband have the right to withdraw the offer at anytime.

WORDLIFE.

COLLATED BY JOE KRISS.

We have three poems this month and a few events for your diaries. Three Anti-Valentine's literature specials are coming up in Sheffield. First up is our curation of a spoken word slot at The Cupids in Nooses Anti-Valentine's Festival at The Rude Shipyard on 12th February, followed by Slam Bam Thank You Maam's slam evening at The Riverside on the 13th, then back to Sheffield City Centre for open mic night Northern Lights at the Rutland Arms on the 14th. Other events upcoming include:

CUPIDS IN NOOSES FESTIVAL.

10th-12th February.
The Rude Shipyard.

The near-legendary wintry Anti-Valentine's festival based at The Rude Shipyard is back this year to delight your eyes and ears with more poetry, prose and live music, featuring Black Gold of The Sun, Little Robots and Word Life Poetry.

The Heartbreak Hoedown, the festival's launch party, will be held at Hagglers Corner on Queens Road on 10th February, with Cut A Shine, The Payroll Union and DJs from Drop The Bomb keeping things deep and dirty until the wee hours. Entrance is free at The Rude Shipyard all weekend and tickets for The Heartbreak Hoedown are available online.

WORD LIFE.

17th February, 7.30pm.
Theatre In The Mill, Bradford.
£8/£6 concessions/£3 students.

Featuring Ross Sutherland, Seiben, Leeds Young Authors.

WORD LIFE VS DEAD BEATS LITERARY BLOG.

18th February, 7.30pm.
The Riverside.
£3.

Featuring Ross Sutherland, Sheffield's own innovative violinist Seiben and new student-run Dead Beats Literary Blog.

Please keep the poems and prose coming to
joe@nowthenmagazine.com.

SANTA'S GROTTO.

It's two days before Christmas
the news says it's not busy enough
by half but Fargate is full
Of plastic bags leading
Tired shoppers through town.

Wooden cabins dress themselves
In drippings of bark and tinsel
While the smell of German sausages
And mulled wine
Winds through the sales.

A man selling socialist newspapers
Sings his desperate tannoy
across the high street
'Capitalism in crisis'
but someone hasn't told the weekend
dads weighed down by shopping bags;
Rushing through town
with the urgency
Of men who have two hours to save Christmas
from a painful absence.

A teenager pulls a jumper
Over her Marks and Spencers apron,
Pulling on a fag
To smoke out the memory
Of each angry customer
Looking for endless puddles
Of eye liner.

And a woman with a sandwich board
Offers you three grand
For payment protection you've been mis-sold
and a charity fundraiser
asks if you've a minute for the homeless.

Only the street performer
Seems comfortable here,
His eastern European drawl
Has them hanging on each word,
He deftly steps onto a unicycle, beckoning
a young girl over with one hand

He waits patiently but
She just shakes silently
As if she's never been singled out from the crowd.

JOE KRISS.



RURAL SCENES.

Turf backbone of old England,
snug round the steel sheds and
machine-fed pigs.
Eggs ramp-rolling to the market shelf.
Reticent sod-busters on diesel steeds;
sons left for gap years.
Loyal collies heel close.
Love foreclosing on gumbooted Galahads,
weeping over the brown sauce
and the chequered cloth.
Sturdy English turf
chopped to busted sods.
Banker's wife witch
dancing naked to Pagan gods.
Chelsea tractors parade to Morris dancers,
rural bit part actors.
Neat computer harvesting the wheat.
Fox rummaging the bins.
Minimum wage in oak beam inns.
Tweedy vicars with double chins.
Horsey types lording the lanes.
Dead hawk ruffled in the ditch.
Poised pike switch to surge.
Village graveyard widow's dirge,
as clouds race over eternal yews.
Wise toads hiding in silent sedge.
Early risers cough
and stagger to fill the trough.
Mouths to fill.
The bedside pills.
Alone awaiting the sun over patient hills.

PAUL MITCHELL.

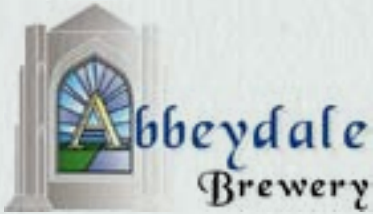
EYE DOCTOR.

She said she was an eye doctor,
Explained cataracts and
Operating on the retina;
My lines were cornier.

She said she was an eye doctor,
But I swear blind
Her voice and her smile and
The sharp blue circles round her pupils
Were making me see
Less clearly.

JOE CALDWELL.





SPECIALS FOR FEBRUARY

Abbeydale Dark Matter ABV 3.6%
A dark mild beer. Toast and biscuit flavours from the dark malts, subtle hop flavours and a well-balanced finish, not too bitter.

Dr. Morton's Ancient Grease ABV 4.4%
A pale beer with a rounded full-bodied flavour. The aromas are grassy and herby while the flavours are herby with spicy fruits and hints of blackberry and melon. The finish is dry and has a long-lasting bitterness.

Dr. Morton's Duck Baffler ABV 4.1%
A pale beer with light, passion fruit and lemon aromas and flavours and a refreshing bitter finish. Made with 100% low colour Maris Otter malt and Citra hops from North America.

OUR PRIZEWINNING BEERS

Deception ABV 4.1% Champion Beer of Sheffield 2010, Sheffield and District Campaign for Real Ale.	Moonshine ABV 4.3% Sheffield's most popular beer, Beer Capital Survey 2008, 2009, 2010.
---	---

Abbeydale Brewery Ltd, Unit 8 Aizlewood Road, Sheffield, S8 0YX
www.abbeydalebrewery.co.uk tel: 0114 281 2712 email: abbeydale@mac.com





THE DEVONSHIRE CAT

• • •

12 real ales on draft plus over 150 bottled beers from around the world.

web: www.devonshirecat.co.uk
facebook: search 'Devonshire Cat Official'
twitter: search '@devonshirecat'

• • •

Opening times
Monday - Thursday 11:30am - 11:00pm
Friday & Saturday 11:30am - 1:00am
Sunday 12:00pm - 10:30pm

• • •

Wellington Street, Sheffield, S1 4HG.
Tel. 01142 796700



THE RISING SUN

471 Fulwood Road, Sheffield, S10 3QA. Tel. 0114 230 3855

13 real ales
including 6 Abbeydale beers, 7 guest and seasonals

Opening times 12pm - 11pm daily
Food 12pm - 2pm & 5pm - 7pm
Sunday 12pm - 3pm

Dog friendly pub





GARDENERS REST



12 Real Ales inc. Sheffield Brewery beers, Continental beers on draught & bottled, Real Cider, Art Exhibitions, Bookcrossing Shelf, traditional games inc. Bar Billiards (last table in Sheffield), livemusic, quiz night...

February Events: Wed 1st Tracey's Session 8.30pm, Thurs 2nd Bluegrass Group 8.30pm, Fri 3rd M & J Blues 9pm, Sat 4th Jim O'Mahoney 9pm, Fri 10th John Keane & Friends 9pm, Thurs 11th Scandi Session 9pm, Fri 17th Jackalope Tales 9pm, Sat 18th Dave Stanton 9pm, Thurs 23rd Galactic Session 9pm, Fri 24th Billy Martin Jnr 9pm. **FUTURE EVENTS:** Special quiz nights including **The Quizathon**, and **Last One Standing**. **'Feast Your Eyes'** - A Special Exhibition of Art at the Gardeners Rest. **Gardeners Folk Weekend** - music and dance **The Last Orders Beer Festival**

Gardeners Rest, 105 Neepsend Lane, Sheffield S3 8AT. Tel. (0114) 2724978. Email. gardenersrest@btinternet.com





THREE TUNS

FOOD EVERY DAY

WEEKLY QUIZ NIGHT
WEDNESDAYS FROM 6PM

17TH FEB - FECKING
VALENTINES NIGHT
WITH
DISFUNKTIONAL
& LOCAL ACOUSTIC ACTS

OPENING HOURS
MON - FRI 11.30AM - 12PM
SAT 5PM - 12PM. SUN - CLOSED

39 SILVER ST HEAD, CITY CENTRE
SHEFFIELD, S1 2DD. JUST OFF CAMPO LANE

THE RUTLAND ARMS

Offering a wide range of locally
brewed Real Ales and Organic
Ciders.

Lovely pub meals served
throughout the day.

Great enclosed beer garden at
the back.

No. 86 Brown St
Sheffield, South Yorkshire, S1 2BS
Tel. (0114) 272 9003
www.rutlandarmspeople.co.uk



17, CEMETERY ROAD
SHEFFIELD
S11 8FJ
TEL 0114 272 1136

DELANEY'S

MUSIC BAR

WWW.DELANEYSBAR.CO.UK

Selection of local Real Ales

New to Delaney's Krysia's Kitchen

Live bands every Friday and Saturday.

Spotlight night every Wednesday
Live Bands hosted by Chris Firminger.
Free Entry.

Strum 'n' Fiddle open mic night
every Thursday.

Duo's playing from 4:00pm every Sunday.

Real Ales.

Superb large Beer Garden.

Free Wifi.

Delaney's bar 17, Cemetery Road,
Sheffield S11 8FJ.

tHe hArLeQUiN

14 handpumps

Real ciders, american craft ales
homemade food, live music, quiz night, beer and cider tastings.

The Harlequin, 108 Nursery Street, Sheffield S3 8GG
www.theharlequinpub.wordpress.com

Working in partnership with 





COLLECT!

GREAT HALL (COLLECT!)

TECHNO AND HOUSE FOR THE PEOPLE.

ALEX D'ELIA & NIHIL YOUNG

(FREQUENZA RECORDS
1605. DEFINITIVE.
REKLUSE. RESPEKT)

SAYTEK (LIVE)

(CUBISIM)

LIAM C & JENNY FU

SET 2 (COLLECT!)

POWERED BY

WEIGHTS ROOM (ITCHY PIG RECORDS)

DISCO TO DEEP HOUSE

JAMES JOHNSTON

(NO MATTER WHAT/4LUX/DIKSO)

MIKE O'MARA

(DEVELOPMENT RECORDS)

SIR VINYL INSTINCT

(ITCHY PIG)

PIPE ROOM (HOLD IT DOWN)

DISCO, HOUSE & TECHNO

TOM LONG

ANDY OLLERHEAD

BENNY MATHS

GUEST TBA

DIRTY LITTLE SECRET

SHOW LANE (AROUND THE BACK OF DLS)

SHEFFIELD, UNITED KINGDOM

C8.EARLYBIRD

STO.ADVANCED

SEE COLLECTSHEFFIELD

FACEBOOK FOR TICKET OUTLETS

SAT 11 FEB

MIDNIGHT TILL 7AM

CHECK OUT OUR OFFICIAL PRE PARTY
DALEN LIGHT @ BREZZA (CHARTER SQUARE)
FOR FULL DEEP HOUSE WARM UP INFO @
WWW.FACEBOOK.COM/DALENLIGHT

[HELTER SKELTER]

[PEACE]

[&]

[LOVE]

15% OFF
WHEN YOU
USE CODE
HELTSKELT

[WWW.HELTERSKELTER.MYSUPADUPA.COM]

PAGE 28.

DISTRIBUTION

HAVE SOMETHING THAT
NEEDS TO BE SEEN?

POSTERS
FLYERS
BROCHURES
MAGAZINES

GET YOUR PRINT TO THE
PEOPLE OF SHEFFIELD

LARGEST PRINT DISTRIBUTION RUNS IN THE CITY &
LOWEST RATES AROUND.
RUNS FROM JUST £20

OUR REGULAR CLIENTS INCLUDE:
SHEFFIELD CITY HALL, SHEFFIELD THEATRES,
SHEFFIELD MUSEUMS, THE SHOWROOM CINEMA.

AS WELL AS NUMEROUS INDEPENDENT BUSINESSES,
PROMOTERS, COMMUNITY GROUPS AND CHARITIES.

“WE COULDN’T ASK FOR A
MORE RELIABLE SERVICE...
BRILLIANT”

THE SHOWROOM CINEMA

CALL BEN ON: 07754 884 600
EMAIL: DISTRIBUTION@OPUSINDEPENDENTS.COM
FACEBOOK: SEARCH 'OPUS DISTRO'

This month's art comes from local maker Andrew Hunt. With several national exhibitions under his belt, you'd expect Sheffielders to know all about him. That doesn't seem to be the case - this is our attempt to rectify that injustice.

I was grabbed instantly by the vitality he manages to capture, pieces which are vibrant with colour and composition, and the emotional ties to memories of a past that still shuffles its way around Yorkshire. The subtle characterisation of his subjects, plus imagery that is distinctly Northern, without slipping into twee, are realist reinterpretations of actual life, complete with Top Man baseball caps and a Boots bag full of bread for the pigeons. This is distinctly physical work, immaculate oil painting technique, combined with a great eye for appropriate detail.

With plans for a solo exhibition in a new gallery space opening on Ecclesall Road, and no signs of slowing down an impressive workflow, expect to see a significant amount of Andrew's art in the future.

JONES.

huntpaintings.com

PAGE 29.



ANDREW HUNT.

MESTER OF OILS.
WORDS BY JONES.

Basics, please. What started you painting?

Francis Bacon, Liverpool Tate gallery. I was a spotty 16-year-old.

Can you describe the process of starting a new piece?

An idea. Something I've seen in life, on screen, in print or online. Something that resonates with me. Once I have an idea I consult my library of reference or compose a piece with my camera. The ritual of stretching and priming canvas is important. I never sketch unless I am asked to by a client. I don't like to design a piece, but rather sketch directly on the canvas and allow the painting to form. Nothing compares to the thrill of staring at a blank canvas, an ocean of possibility soiled immediately by the first brush stroke.

Where do you get your inspiration from?

Everywhere, but little excites me more than seeing other people's art.

Tools. What do you use regularly and what is your favourite?

Size 8 flat head brush and Georgian Rowney paint - French Ultramarine, Alizarin Crimson, Pale Lemon hue, Burnt Umber, Yellow Ochre, Buff Titanium and Titanium White by the bucket load.

What other artistic media have had an effect on your art?

All media, but mainly photography.

How do you spend your days?

Either pretending to be a monster and chasing my kids around my house or thinking and painting and walking my dog.

Which of your recent pieces have you enjoyed making the most?

I started paintings cows and landscapes after 15 years of painting gritty figures and portraits. I enjoyed a new direction in painting cows.

How has your art evolved over time?

Slowly. The themes of my work, the stuff that resonates with me is something that is deep within my soul and formed in my childhood, but technically it is a shallow learning curve.

How has art in general changed since you started?

The media has changed and the access to other people's stuff has improved massively.

What are you currently working on?

A commission to paint 12 paintings to celebrate the Olympic Games.

Any tips on how to survive making money from your art? Do you find it important?

It's important if you want to make a living out of art. The key is to know what the public want, but at the same time stay exclusive and desirable. It has to come from the heart. The minute you pander to your market is the minute you lose it. Most importantly, get your work out there and don't be afraid of failure.

What do you dislike in art?

Art that lacks soul. There is nothing worse than lazy art.

What makes you smile in art?

David Shrigley.

Good advice you wish you'd been told earlier?

Work harder you lazy bastard!





KUJI SHOP
CLEARANCE SALE
NOW ON

UPTO 70% OFF
FASHION // GIFTS // ART

405 ECCLESALL ROAD, SHEFFIELD // 01142 683822 // WWW.KUJISHOP.CO.UK //

S1 ARTSPACE

JENNIFER WEST
Aloe Vera & Butter
SOLO EXHIBITION OF
NEW & RECENT WORK
4 FEBRUARY—
10 MARCH 2012

120 TRAFALGAR ST. SHEFFIELD S1 4JT

UNITED KINGDOM TEL N° 0114 2133 780

LOTTERY FUNDED

WWW.STARTSPACE.ORG INFO@STARTSPACE.ORG

OPEN HOURS: WED-SAT 12-6PM FREE ENTRANCE



SOUND.

IMPROVISATION AND DEFEATING THE LOGICS OF CAPITALISM. JON MARSHALL.

For some, Sheffield is synonymous with free improvisation, a way of playing music which, in its purest form, has no formal rules beyond the negotiated logics and inclinations of those involved. In part this association is due to Derek Bailey, a guitarist born in Sheffield, who in the 1960s shifted from doing light entertainment session jobs to being a key figure in the European free-improv scene. As well as favouring diverse and often incompatible musical partners right up to his death in 2005 at the age of 75, Bailey produced a Channel 4 TV series on musical improvisation, a topic unlikely to again occupy our screens despite being, from a global and historical perspective, the most widely practised of all musical activities.

However, this lauding of Bailey is to propagate the media/marketing friendly myth of celebrity, something I'd resist, particularly given the subject of this article. For although it is probably rare that anyone engages with freely improvised music on the basis of some political judgement of its value, there are many participants who would argue that there is a radicalism residing within its very processes, a radicalism beyond the standard commercially-subsumed genres of dissent.

The notion of political radicalism in music might seem fanciful for many people. At best some might consider music a vehicle for carrying propagandistic lyrics. After all, as Adam Harper has written on his music blog Rouges Foam: 'You'd be forgiven for thinking that when it comes to the task of imagining, planning and working to build freer or more egalitarian societies, music would come out as a peripheral issue.' However, like Harper, I believe that music has far greater political resonance than most people realise.

The musicologist Christopher Small was so convinced that the reification of music as a commodifiable form was restricting not just our understanding of music, but preventing 'listeners' from gaining an awareness of how musical activity can ideologically serve elite classes and capitalism, that he reinvented music as a verb. Musicking, Small argued, is to take part in a musical performance, whether by performing, listening, dancing etc. The radical value in putting the community and social occasion back into the musical picture is that it creates a perspective that reveals a lot more about the social relationships involved than the abstract noun 'music', a word notably absent amongst many pre-industrial societies.

This shift of perspective from music-the-object to musicking-the-ritual enabled Small to provide a devastating critique of the wildly uneven power distribution celebrated in the European Classical symphony tradition.

It also raises questions about how music functions today. With the division of labour and the widespread professionalisation of music making, music was largely reduced from a social function to an object to be bought and sold. Despite the tectonic shifts taking place in our culture as a result of digital media distribution, it would be optimistic to believe that new hierarchies will not be speedily erected to exploit these changes. Indeed, new social relations are already being harnessed as a key strategy in capitalism's current renewal.

Unless, that is, we adapt our socio-cultural forms to resist it. Harper argues that in accepting the politically resonant, society-building function of music, we should attempt to find a mode of musicking that serves as a metaphor for, and a rehearsal of, the social relationships we expect from a better, freer, more egalitarian society.

Whatever the type of music, genuine not-for-profit DIY local music scenes - as opposed to the "guerrilla" marketing pioneered by The Arctic Monkeys and currently lauded on business Powerpoint presentations the world over - are "engaged cultures", because the audience includes a high proportion of participants. This seems like a good start if we want an end to top-down hierarchies.

In his exploration of future "utopian" musics, Harper surveys the pros and cons of existing/past forms of socially-engaged music: Punk (destroys elitist notions of musicianship, still able to be a voice of protest, but easily commercialised and unwilling to radically deviate from the performer-audience paradigm), Rave (emphasises positivity and collective participation, but passivity in that ravers respond to rather than negotiate its creation), tribal central African polyphony (promoting social cooperation in the creation of a complex polyphony of interlocking simpler parts, non-commodified, but, today, unfeasible and prone to romanticisation), free improv (partially subverts notions of a stable musical commodity, collective negotiation in performance but, in Harper's opinion, lacking the stylistic stability necessary for agreed meaning).

Which returns me to Sheffield. If you're interested there's plenty of improvised music about to hear/see/play. Noise Upstairs events for participation, and Notes and Sounds events for issues of stylistic freedom/stability. I organise improv/noise-focused events too as Singing Knives Records and will be trying to find ways to address more of the issues outlined above in future gigs.

singingknivesrecords.co.uk
thenoiseupstairs.com
discus-music.co.uk/notesandsoundsarchive.htm

BLACK DAHLIA MURDER.

19TH JANUARY.
CORPORATION.

REVIEWER – TALIE EIGELAND.

“SHIRT OFF,” says Trevor Strnad casually. Downtune the guitars, enter blastbeat, cue headbanging. Two songs in and the singer of this Michigan five-piece is throwing himself around the stage like a five year-old, swinging from the beams of Corp whilst sticking his tongue out in delight.

They’re not too hairy for a metal band; you can actually see their faces if they stop moving for long enough. The bassist is a walking advert for Metal Hammer magazine, all muscles and impertinent tufts of hair. The heavily tattooed drummer slouches on his stool throughout the entire gig looking stoic, bearded and wearing a cap. The rhythm guitarist keeps the rude jokes flying and the solo guitarist is pretty much what you’d expect from a solo guitarist – beautifully conditioned hair all over the place and epic guitar shredding.

“Show me that circle pit,” screams Trevor. He thumps his chest bestially, slapping hands with members of the crowd at regular intervals. Apparently they’re Corp regulars, having played there once a year for quite a while now. It’s one of those gigs where the public is far from threatening, but rowdy enough to keep security on its toes. One guy eventually succeeds in getting chucked out after throwing himself across the barrier to land midway between one of the heavy-duty stage monitors and the somewhat sticky floor.

Things take a turn for the tribal as the evening wears on and the band play songs from their more technical and less melodic latest album, **Rituals**. They surprise some of us with some acoustic guitar, and momentarily con some of us into expecting some clear, melancholic vocals.

The encore isn’t a given. The venue has known fuller gigs, but there are enough hardcore fans to bring the band back saying, “You guys are still here, huh?” Despite Corp being Corp, a moshpit don’t necessarily happen but this time it does. The guitarist starts rolling around on the floor and Trevor looks on smugly, laughing and dancing something closely resembling the can-can. After two bonus songs featuring thick bass lines and solid layers of double kick pedal, Trevor puts his serious glasses back on and the band hang about throwing anything and everything into the crowd. Also yes, they do plan on visiting the chippy on the way out.

THE MOTHER FOLKERS.

14TH JANUARY.
COBDEN VIEW.

REVIEWER – BEN ECKERSLEY.

“There’s cider in my glass, I can’t drink it any more / I tried to tie my shoelace, but I wound up on the floor / You know my mother told me I shouldn’t drink at all / but it’s just a glass, it’s just a glass, it’s just a glass...”

There was another one as well, how did that go? Hmmmm. Oh, yes....

“Cider, cider, everybody loves a lovely cider, cider...”

The Mother Folkers certainly like their cider, and so do I. As I queued at the bar for possibly my fourth pint of Dogdancer, I realised that Sophia Pettit was obviously singing these words directly to me, encouraging me. It’s entirely possible that everyone else in the pub had exactly the same thought, at exactly the same time. Hips moved, ribcages were elbowed. Legs jumped, shoulders were barged. Drinks were spilt. ‘Raucous’ doesn’t even come close. For a cold winter’s night on the edge of town, this was a packed out gig, the riotous and thoroughly intoxicated audience cheered by the warmth and exuberance coming from one of the happiest bands in the city.

It’s only now, in the cold light of day, sorting through a few hazy images in my memory that I realise that maybe – just maybe – I should have taken some notes.

It’s been a good few months for the Mother Folkers. They’ve been a favourite on the local scene for some time now, but this summer saw an extensive UK tour, followed by the autumn release of their debut EP (at a similarly cider-soaked and sweaty Red House) and a couple of good support slots. They’ve weathered the setback of the departure of two members, and at this gig unveiled their new line up featuring Alex Roc on bass and Sam Jersche on drums. The new members have helped fill out the sound of the band, giving their tunes more depth and a greater punch.

For the uninitiated, the Mother Folker’s sound is a blend of English and American folk influences, combined with a love of hip hop, blues and electronic music. With a line up that includes flute, violin and accordion as well as five members that sing, they’re able to create a range of textures. On the whole their music is extremely upbeat and catchy, but songs like ‘Belle’s Tale’, with its affecting lyrics and rich harmonies delivered over an accordion drone, demonstrate the range and depth the band can reach. At this gig they debuted new track ‘Actor and the Actress’, a brilliantly constructed song showing off the great things we can expect from them this year.

Other live favourites like their ever-popular cover of Jurassic 5’s ‘Concrete Schoolyard’ sway the crowd, along with tales of errant cowboys, hitchhiking and drinking. The Mother Folkers kicked out any concept of January blues and gave their enthusiastic audience plenty of reasons to be cheerful in 2012.

PUB SCRAWL.

20TH JANUARY.
HARLEY.

REVIEWER – ANDREW ALMOND.

On Friday 20th January The Harley played its part in hosting the inaugural Pub Scrawl event, devised and curated by Sheffield’s own Pete McKee. Along with nine other city centre venues, The Harley put on an eclectic evening of live music and live art.

The Harley doesn’t need to rely on special events to get punters through the door; it matters not what time of year it is or what’s going on. With this in mind it came as no surprise that The Harley’s Pub Scrawl event, which featured artwork exclusively designed by Tom J Newell, was a resounding success. Earlier on in the evening it was reassuring to see perhaps a more diverse clientele than would otherwise frequent this venue, further proving the effectiveness of Pub Scrawl’s “If you build it they will come” ethos.

Upon entering, it was obvious that this was no normal Friday evening in the Harley. Newell’s artwork adorned almost every vertical surface as the man himself worked there, added to the repertoire of unique, distinctive pieces. There was also a charity market selling everything from t-shirts and wallets to limited edition art prints and posters, all in the name of Sheffield Children’s Hospital.

After a mooch around exploring Tom J Newell’s offerings and a pint of the Thornbridge Scrawl (brewed exclusively for the event) there was also, of course, the characteristic live music to enjoy. Following the dustbowl blues stylings of Double No No, it was the ferocious distortion-drenched punk of Love Boat that closed the evening. I hate to pigeonhole, but with riffs that were as voluminous as their hair, Love Boat recalled Iggy and the Stooges with a little bit of early Ramones thrown in for good measure.

All in all it was the perfect gig to bring the curtain down on another great night in the Harley, which was replicated at nine other venues up and down Sheffield. A firm handshake to all those involved. Bravo.



PHOTO : TALIE EIGELAND.



PORTER RICKS.

BIOKINETICS.
TYPE RECORDS.

REVIEWER - BEN DOREY.

I wouldn't usually prioritise a re-release over new music to review, but this record really is something quite special. The brainchild of Berliners Thomas Köner and Andy Mellwig, 1998's **Biokinetics** could be seen as the seminal dub techno record - still recognisably techno but shifting the focus from rhythm and melody to the design of individual sounds. Köner's attention to detail combined with Mellwig's highly esteemed mastering skills work together to create a truly immersive record with a strong under-the-sea aesthetic rising to prominence. In the realm of high-quality headphones this record gives many releases proclaimed as landmarks for sound design in 2011 a run for their money.

We start with 'Port Gentil', heavily affected field recordings whirring and straining at the edges of the soundscape, slowly morphing with the muted kickdrum and industrial clatter in a strangely serene way. There are no drops here, just 12 minutes of meticulously executed evolution, with rhythm elements slowly establishing themselves out of the mush of background noise and key changes catching you by surprise. Next up is the throbbing 'Nautical Dub', an abrupt change in atmosphere from the serene to the brooding. This is like the sound of a Basic Channel showcase in the late 90s, but underwater, your head bobbing above the surface just enough to catch some razor sharp synth rhythms. Incredible.

'Biokinetics 1' continues from where the previous track left off, another exemplary piece of hypnotic loop making that you could listen to forever (until going completely insane). This would sound bang up to date even now, and the newer generation of techno fans may find that after listening to this the Ostgut Ton back catalogue seems a little less groundbreaking. 'Biokinetics 2' takes us back to the slightly more relaxed atmosphere - rolling sub kicks, subdued industrial noise and evolving ambience. If the first of the pair is underwater Marcel Dettmann, then this is subaquatic DVS1.

'Port of Call' marks a return to a throbbing straight up techno beat underpinning oceans of eerie field recordings and interweaving synths. 'Port of Nuba' is the least aquatic feeling of the bunch, all wonked out groove and glitching rhythm, again sounding well ahead of its time. 'Nautical Nuba' is a continuation of the same subaquatic aesthetic of the rest of the record, while 'Nautical Zone' reintroduces the shimmering pads of the opening track combined with a deep and subby groove. Sublime.

This record already gives me the chills, but on vinyl it will be otherworldly. Go and get it.

PORTICO QUARTET.

PORTICO QUARTET.
REAL WORLD RECORDS.

REVIEWER - GORDON BARKER.

Press play and this album swells in to life with a fuzzy ambient tick. Like your favourite Four Tet or ambient album, you are introduced with a warm and captivating blend of electronics and bowed double bass that builds to a Fennesz-like crescendo and then fades into the first song of the album. Instantly you can tell this is going to be a very different experience to the rest of Portico's work.

Forgive me for the trite references, but I believe this is one of the major strengths of this album. On **Knee Deep in the North Sea**, and more so on **Isla**, Portico showed that they were no ordinary quartet. Contemporary music, especially modern electronica, was definitely a major influence on their compositions and production, including dabbles in effects and electronics on record as part of the overall texture. On this, their third and self-titled album, they take the next logical step by actually incorporating electronic elements and stylings into the songs and their live set-up, with the drummer using sample pads and an MPC, bringing glitches and sample loops to a strong yet equally subtle drum kit. Another new addition to this album's line up is the hang player Kier Vine, who replaced Nick Tulvey when he left in early 2011. Kier also plays keys, adding an additional layer.

A very important fact about this shift in the band's sound is that it is all still played live. There are no pre-made arrangements, backing tracks or even layers of overdubs. Go and see Portico live if you can, because they can recreate these tracks to the letter.

You can feel the depth of effect that so-called "bass music" has had on this album. Each track has a distinct groove and with tracks such as 'Lacker Boo', it's almost impossible to deny the garage beats that are littered throughout. Even songs like 'Steeplest', featuring vocals (another first) from Cornelia, which is massively stripped back - consisting mainly of clicking, micro sampled vocal loops, wide plodding piano chords and her beautifully quirky vocal - still oozes with the groove of a James Blake EP.

Portico have hit on something really quite special here, a sound that bridges the gap from Isla to modern dance and electronic music. It is simultaneously a jazz album you can give to the youngsters in snapbacks and a dance album you can give to your parents without them being unimpressed.



THREE TRAPPED TIGERS.

NUMBERS 1-13.
BLOOD AND BISCUITS.

REVIEWER - TOMMY POULTON.

From the age of about 15 I thought it was cool to try and look like Charlie from Busted. I thought stupidly dark eyebrows and poorly bleached hair which ended up dark ginger was cool, but surprisingly I got mocked. Then I got into my Dad's favourite band, Dream Theater. Again I was mocked, this time for liking 'twiddly guitar crap', but I persevered. Gathering together musicians who like playing mental music just makes sense. Now I have even more faith in this music as I have found Three Trapped Tigers, a ridiculously twiddly band that I love almost everything about. They have produced an album worthy of Dave Gilmour and more brilliant than looking like Charlie from Busted.

The Londoners create more noise than you would expect a trio to be capable of. With their album **Numbers 1-13**, their three previous EPs are pieced together, remastered and presented in their original order. The tracks are reliant solely on the music and do not falter due to the absence of vocals. There's a perfect balance between the keyboard, synthesizers, guitar and drums, creating a unique sound with differing time signatures, offbeat rhythms and extremely progressive elements.

'1' starts with an awesomely technical guitar riff and complementing drum beat leading to an explosion of prog bliss. As the album progresses, there is a real variety of sounds, such as on '2', which combines consistently loud drums with a more mellowed keyboard over the top. '3' shows off an aggressive and electronic style which works nicely alongside more subdued but no less technical songs like '4', '5', '9' and '13'. '12' is beautiful, sounding like Cinematic Orchestra meets Aphex Twin.

As a set of EPs, these tracks laid the foundation for **Route One or Die**, Three Trapped Tigers' first full-length album, consisting of eight tracks of equally good material. 'Creepies' shows they have kept a similar sound for their upbeat material, while downbeat tracks like 'Ulnastrictor', 'Zil' and 'Magne' reinforce this consistency.



LOW DUO.

THE EP OF TRUTH AND REGRET.
PEOPLE ARE STRANGE.

REVIEWER - EBONY NEMBHARD.

Despite having being together for little more than a year, it's been a busy few months for Low Duo. Having toured with the likes of Karima Francis and Courtney Pine, Low Duo have pleased the ears of many, gaining widespread media praise along the way and putting to bed any questions surrounding the ambiguity of their minimalistic concept as people familiarise themselves with their music.

Staying true to this vision, **The EP of Truth and Regret** sees the disclosure of a pure, clean and ethereal sound, resulting in a great sequel to the angst-ridden heartbreak of tracks from their two previous releases, **The EP of Fear and Failure** and **The EP of Hope and Despair**.

Gentle but at times emphatic, Leigh further proves his versatility as a lyricist and songwriter as the duo embark on an eerie diversion into a more expansive sound, while still seeing through the continuation of their one-voice one-guitar concept.

The EP opens with 'Ambulance', which tells a story of guilt and helplessness where the softness of Leigh's vocals are tempered by the fevered licks of the guitar.

Penultimate track 'Secret Matters' demonstrates a dark sound elevated by the addition of a bass guitar, creating a looming sense of urgency and alienation reminiscent of the brooding anti-pop of the early 90s.

Whimsically romantic yet fatally doomed, 'Waltz with Her' speaks of unattainable love. The ballad encapsulates poetic lyrics laced within a slowly drawn anguish, possessing a forbidden sense of intimacy. Strikingly emotive and lyrically coherent, the track leaves a harrowing last impression as an album of beautiful songs which further demonstrate extensive growth draws to a close.

NILS FRAHM.

MAKING A STATEMENT.
INTERVIEW BY SAM WALBY.

Nils Frahm is a German musician currently releasing on London-based label Erased Tapes. Having learned the piano from a former student of the last scholar of Tchaikovsky, he took to the piano from an early age, but his first releases were more electronically inclined. After putting out music on Kning Disk, Sonic Pieces and AtelierMusik, Frahm joined Erased Tapes in 2009, re-releasing his **Wintermusik** EP in 2009 before more classical material in the form of **Unter/Über** (2010) and **Felt** (2011).

There is little difference between traditional classical music and what some journos like to call ‘modern classical’, except that it represents a convergence of a number of different musical sensibilities, including classical, ambient and electronic. Frahm is a good example of someone who shirks such definitions in favour of what works best. Felt is a delicate, hushed record in which background noises like the mechanics of the piano and the breathing of the musician become just as important as the notes themselves.

Filling his time and supplementing his income through Berlin’s Durton Studio, where he works with likeminded people on mixing, mastering and collaborations, Frahm comes across as a committed and passionate workaholic who lives and breathes music.

What have you been up to recently?

I had a bit of a holiday break during Christmas and New Year. 2011 was pretty massive for me. Most people probably don’t know that my main job is working in the studio, mastering and mixing and all of that, so that is usually pretty time-consuming, but on top of that lately I’ve started playing more live shows – 80 or 90 a year. I’m also getting some collaborations ready for release – 7-inches, 10-inches, all kinds of stuff.

How did the European tour go late last year?

That was my best so far I think. It was not exceptionally long – I think it was only 13 dates – but most of the venues were sold out and I was headlining the whole tour, which is also not common because I’m used to playing support. It was nice to realise it has all been worthwhile.

Let’s talk about your latest album Felt. Did you cover your piano strings in felt just to keep the neighbours happy?

Obviously it wasn’t just for the good of the neighbours. I just really, really liked the atmosphere of that particular sound, and I did a lot of experimentation with microphones – what to use and how to get that particular sound for my piano. It is also me trying to get the best out of a pretty standard piano. I felt like I should try and get a unique sound out of it, maybe something that might inspire people in a different way, to think of the instrument differently.

Also, probably to try to make some kind of a statement. My last record **The Bells** was pretty epic at times and kind of extroverted, so I challenged myself to strip everything back and keep songs kind of spacious and fragile, not too composed but also not too messy.

How have you approached performing the material on Felt live? Because to me it feels like an album best experienced on headphones.

I don’t really think about it that much. I’ve done a lot of records so far and people should prepare to hear a mixture. I don’t really see why I should promote my album in the rock band kind of way – release the album, now we play the songs and one or two others from the old record and that’s it. I don’t really care about that rule, so live I play whatever I feel like that night, and whatever the piano and atmosphere inspire me to.

Do the majority of your ideas come from improvisation or are many pre-conceived, so to speak?

I think on this record maybe half of the songs are improvised takes, where I just set up all the microphones and played a little bit. I didn’t work really hard on the album. Sometimes I’d come home at night and not be tired, so I’d play for an hour and in the morning I’d search through the takes. Other songs were a little more work, like the last one ‘More’, which is a little more epic. It’s an adaptation of a piece I created in a live show once. People asked me about it so I thought it would be nice to put it on the album, so I worked a bit more in a composer manner on it. It was the same for the first piece ‘Keep’, but for example the second song is just improvisation, and other pieces too. Some came out of nothing and I decided to keep them like that. Others were a bit more developed.

Juno is noticeably different to your other releases. Do you have more plans to use electronics and synthesizers in your music?

Yeah, I mean I come from that music really. I did electronic music for most of my life, but most of it wasn’t released properly. It’s really something I have a lot of fun doing, but it’s limited I think. It’s not that acoustic music is superior in any way, but in the end it remains more rewarding and probably easier to create something people will enjoy listening to in 20 years, whereas electronic music maybe less so.

It is a little more efficient for me to use a piano for expressing something meaningful. The translation between yourself and what’s coming out of it is more immediate. Electronic music always has a brain component to it, which is interesting to work with but can also be a very time-consuming, frustrating process. You don’t really feel like you’ve nailed anything because it’s all open.

Erased Tapes strikes me as one of the best labels to be releasing your music. How did you get hooked up with them?

It was through Peter Broderick, who gave Robert from Erased Tapes Wintermusik and The Bells, which were already released on Sonic Pieces and Kning Disk back then. He really liked them and got in touch with me and offered me this complicated deal for three albums. It all sounded very serious to me and I wasn’t sure if I should jump into something so ambitious. But Robert is successful because he never gives up. If he wants something, he gets it. I signed the contract and it was a good choice for sure.

Do you draw as much inspiration from traditional classical music as you do from more contemporary influences?

Right now, I think I get more out of old music, but it changes around a lot. I am grateful for all the contemporary music that is coming out, but I really like to catch up with the roots of music. I listen to a lot of music on ECM, because the level of quality that label has is amazing. It’s a big inspiration and a big influence, because they just release beautiful artwork and really thought-through projects. These days I’m really into old Vogue records too. I try to not just listen to the latest Pitchfork recommendations, let’s put it like that.

Are physical releases important to you?

A musician is always flattered to see an actual physical item which is an imprint of what he created. It may be a minor fact but it is an important one to me at least. When the postman comes and I open the package knowing that my vinyl is in there, I am obviously very excited. It’s a little more exciting than getting sent a link to the iTunes home page. You can’t see it, you can’t feel it and when you shut down your computer it is gone. It’s so much nicer to have something that ages in a real way. In 30 or 40 years, my records will be yellowish and rough, and they might be sold on the flea market. Somebody might play them and think, “That’s amazing – it’s from the beginning of the 21st century!”

Putting out vinyls is definitely a big motivation for me and always has been. Now that it happens on a pretty regular basis I feel very happy about it, but I try to not let it be more important than the music on the record. I feel there are musicians out there who are too much into gimmicky, special collectors, super special numbered... whatever. If the music isn’t as special as what people put around it then it becomes a gimmick.

Do you have any upcoming projects at Durton Studio that we should know about?

Plenty! I just finished an album for a singer songwriter called Grand Salvo, who releases on Preservation Records from Australia. That was a long process – it took about one and a half years. I also just finished working with Peter Broderick for about three years on his big new album for Bella Union, which is out this month. So that was exciting. I also do a lot of mastering. I finished Deaf Center’s **Owl Splinters** a couple of months ago. I do all the mastering for Sonic Pieces and Miasma.

In the next two months, I will also be working on an album with Anna Müller, a soundtrack that will also be a theatre piece, like a performance-oriented score. I’m working with F S Blumm on our second collaboration and just finished some mixes for a potential record with Ólafur Arnalds. I’m also working on the new Efterklang album.

That’s a lot of work.

[laughs] Sometimes I don’t have time to sleep!

nilsfrahm.de



LIVE & KICKING

MILTON ST SHEFFIELD S1 4JU

FRI 3RD FEB - £7 ADV - 7PM *#

THE TREATMENT

+ SPILL SIXTEEN
+ LEFT AJAR

SAT 4TH FEB - £7 ADV - 7PM *#

CANTERBURY

+ STRAIGHT LINES
+ PROXIES

SUN 5TH FEB - £6 ADV - 7PM *

PAIGE

+ AUTUMN IN DISGUISE
+ FIGHT WITH GIANTS
+ GONE BY SEVEN

MON 6TH FEB - £12 ADV - 7PM *#

ALESTORM

+ CLAIM THE THRONE
+ DARKEST ERA

TUE 7TH FEB - £10 ADV - 7PM *

YOUNG GUNS

+ TONIGHT ALIVE
+ POLAR

FRI 10TH FEB - £8.50 ADV - 7PM *#

HYRO DA HERO

+ MARMOZETS
+ ASTROID BOYS

SAT 11TH FEB - £8 ADV - 7PM *#

X-UFO

+ THE BLACK HANDS

FRI 24TH FEB - £5 ADV - 7PM *#

THEY SAY FALL

+ WE DIG FOR FIRE
+ VOLUME ZERO

SAT 25TH FEB - £5 ADV - 7PM *#

NIGHT FELL SILENT

+ OPINICUS
+ AS TITANS FALL
+ DAWN OF A NEW DAY
+ THE INSIDE IS LIVE

MON 27TH FEB - £10 ADV - 7PM *#

SUBHUMANS

+ SUPPORT

FRI 2ND MAR - £12 ADV - 6.30PM *#

NORMA JEAN

+ THE CHARLOT
+ DEAD AND DIVINE
+ ADMIRAL'S ARMS

SUN 4TH MAR - £10 ADV - 6.30PM *

PROTEST THE HERO

+ LONG DISTANCE CALLING
+ BLOOD COMMAND
+ UNEVEN STRUCTURE

WED 7TH MAR - £5 ADV - 7PM *#

THE HYPE THEORY

+ JET PACK

THU 8TH MAR - £12 ADV - 7PM *

INME

+ MOJO FURY
+ LOSTALONE
+ TAKE THE SEVEN

FRI 9TH MAR - £19.50 ADV - 7PM *#

KILLING JOKE

+ SUPPORT

SAT 10TH MAR - £11 ADV - 7PM *#

THE PAUL MENEL BAND

+ ACOUSTIK MANNING

TUE 13TH MAR - £10 ADV - 7PM *

THE ACACIA STRAIN

+ TRC
+ HANG THE BASTARD
+ MALEVOLENCE

THU 15TH MAR - £10 ADV - 7PM *

YASHIN

+ JODY HAS A HITLIST
+ WITH ONE LAST BREATH
+ TANTRUM TO BLIND

COMING SOON

16/03 - VAIN
25/03 - ROOM 94
01/04 - JUST ME AGAIN
07 & 08/04 - RESISTANZ FEST 2012
12/04 - YOUR DEMISE
14/04 - ARCHITECTS
16/04 - ANCIENT WISDOM
21/04 - SILVERJET
13/05 - DELAIN

CHECK OUT THE OFFICIAL CORPORATION PAGE ON FACEBOOK
BUY TICKETS ONLINE AT www.corporation.org.uk

BOX OFFICE 0114 276 0262

* DENOTES PRICE INCLUDES CLUB ENTRY TO OVER 18'S
* DENOTES SHOW OPEN TO OVER 14'S

HARLEY LIVE

Sa **11/02**

19:30 Queens Social Club ▶
Drowned in Sound ▶
THE TWILIGHT SAD

Sa **11/02**

20:30 The Harley ▶
X Ray Horse ▶
THE NEAT

Th **16/02**

19:30 The Harley ▶
Harley Live ▶
THE LEISURE SOCIETY

Sa **18/02**

19:30 Queens Social Club ▶
Retroactive ▶
CARMEN GHIA & THE HOTRODS

Sa **25/02**

22:00 The Harley ▶
No Uniform ▶
MARTYN

Tu **28/02**

19:30 The Harley ▶
Harley Live ▶
S.C.U.M

Th **01/03**

19:30 The Harley ▶
Harley Live ▶
JOHNNY FOREIGNER

Sa **03/03**

19:30 St George's Church ▶
Drowned in Sound/Sensoria ▶
A HAWK AND A HACKSAW: SHADOWS OF FORGOTTEN ANCESTORS

Th **08/03**

19:30 Queens Social Club ▶
Harley Live ▶
PORTICO QUARTET

Mo **19/03**

19:30 The Harley ▶
Harley Live ▶
SUMMER CAMP

Sa **31/03**

19:30 Queens Social Club ▶
Drowned in Sound ▶
BILL WELLS & AIDAN MOFFAT

The Harley ▶ 334 Glossop Road ▶ S10 2HW
0114 275 2288 ▶ www.harleylive.co.uk
www.facebook.com/harleylive
www.twitter.com/theharleylive

live

MON 6TH FEB / PLUG LIVE PRESENT AT SOYO

YELLOWIRE

FREE GIG

TUE 7TH FEB

AZEALIA BANKS

FRI 10TH FEB

JAMES VINCENT MCMORROW

ROB BRAVERY

SAT 11TH FEB / SHUFFLE PRESENTS...

TOTALLY ENORMOUS EXTINCT DINOSAURS

WED 15TH FEB

THE SOUTH

SEE EMILY PLAY

SAT 18TH FEB / SOLD OUT

RIZZLE KICKS

PEPPER, RANDOM IMPULSE

WED 22ND FEB

SBTRKT

DISCLOSURE

FRI 24TH FEB

LIMEHOUSE LIZZY

SLEEPWALKER

MON 27TH FEB / PLUG LIVE PRESENT AT SOYO

CAVE PAINTING

FREE GIG

SAT 10TH MAR

JOHN REILLY BAND

MON 12TH MAR

DOG IS DEAD

THU 15TH MAR

IAN SIEGAL

MON 19TH MAR / PLUG LIVE PRESENT AT SOYO

THE MILK

FREE GIG

THU 22ND MAR

SETH LAKEMAN

FRI 23RD MAR

JAKE MORLEY

MON 2ND APR / PLUG LIVE PRESENT AT SOYO

JUAN ZELADA

FREE GIG

SAT 26TH MAY

LETZ ZEP

TICKETS AVAILABLE FROM - PLUG BOX OFFICE,
1 ROCKINGHAM GATE,
SHEFFIELD, S1 4JD
0114 241 3040 / WWW.THE-PLUG.COM

WHY NOT MAKE A NIGHT OF IT.....?

ONLY 30 SECONDS WALK FROM PLUG...
STAY AT JURYS INN SHEFFIELD FOR ONLY £59 B&B*

*NOT CHECKOUT AVAILABLE - 001 800



FILMREEL.

DAMN REMAKES.

BOX OFFICE HIT OR MISS?

NICOLA BIERTON.

Remakes - the ageless thorn in my side. I have to constantly ask myself, why remake a classic film that has stood the test of time or is already near perfection? This isn't a rant about all the endless remakes Hollywood is churning out these days, but it is about what makes a good or bad remake.

I'm going to start with a particularly bad remake, just to get it over and done with, like ripping a plaster off a wound. **The Day The Earth Stood Still** (1951) was ripe with socio-political worries and historical meaning, whereas the Keanu Reeves 2008 edition of the film was increasingly flimsy. The story remained the same, but all meaning was lost and the audience's ability to relate to the actors chosen for the roles waned. I don't know about you but I can't connect to any character Keanu Reeves plays, remake or not.

The idea that a remake can be more popular is a classic misconception. Some remakes are popular, like the remake of **Footloose**. Alright, it wasn't a smash hit but the audience who saw the original went to see what the new kids were like and younger audiences loved it due to the phenomenon of singing and dancing films a la High School Musical. But what I'm getting at here, from a filmmaker and film academic's point of view, is the loss of the social, political and historical contexts that give the original film all its meaning - something that is essentially lost when transcribed for today's dumbed-down audience.

The same goes for so-called 'reboots'. They are remakes no matter what people think. Take **Spiderman**, which is due out sometime within the year. They are remaking the first 'Tobey Maguire Spiderman' film and putting a small spin on it, focussing more on Peter Parker getting the girl, even though (no doubt) a rescue of said girl will be involved before he even gets to kiss her. Is a reboot really necessary within the boundaries we call cinema? The Spiderman trilogy ended badly, because Hollywood spent so much time believing that another film equalled more money, even with less creativity or a thinly spread storyline. So leave people with the fond memories of the first one and just leave it be. But that, again, is my opinion, not the written rule.

Now, to what makes a good remake and what makes a bad remake, in regards to the box office hits and personal opinion. For Hollywood, a good remake is defined by whether the box office takings exceed or at least meet the budget that the film was made for. I know that statement is flimsy, but Hollywood works on the basis of capitalism, ergo the more money they make through ticket sales, the more likely other films will get the remake stamp of approval. I believe that to make a good remake you need to keep in mind the social, political and historical points that the original makes, but twist it to more modern events that are still in people's memories. For instance, television drama **The Pacific** was practically a remake of **Band of Brothers**, but with a different aspect of war and different characters. However, they kept the same themes running throughout that audiences could relate to and understand. I'm not saying that a remake has to be a shot-by-shot reshoot of the film, but the reason they become remakes is to update the morals and messages within the film.

To conclude, I have to address remakes that make me shudder.

The Chronicles of Narnia: the original was a heartfelt masterpiece that has stood the test of time, but the remake? It was gross, forgettable and lost all meaning that was written into the books.

As a final word: **The Girl with the Dragon Tattoo** - an amazing Swedish film that embedded itself deep in my heart right from the moment I read the books, through to watching Noomi Rapace as Lisbeth Salander, and then I find out America remakes it via David Fincher...

DAMN REMAKES.

JOÃO PAULO SIMÕES.

'What is hidden in the snow, comes forth in the thaw', reads one of the taglines of **The Girl with the Dragon Tattoo** as remade by David Fincher.

Yet, the particular process of thawing which the sharp-edged narrative invites us to engage with relies entirely on culture. By this, I mean both the very specific culture depicted (Swedish) and that which informs our own perception. Fundamentally, this could be enough to condemn Fincher's film to failure - as an English-language remake unavoidably creates another filter between the subject matter and the viewer - but I propose that there is more at play here.

The 2009 film adaptation of Stieg Larsson's novel preserves the original Swedish title, *Män som hatar kvinnor*, which literally translates as *Men Who Hate Women*. Simplistic as it may sound, these four words together form the backbone of what would otherwise be a mere detective story. The weight they carry is historic (something that the investigation in the intricate plot illustrates by going back a couple of generations in a privileged, traditional family) and their consequence is smeared on the faces of nearly all the women involved, as they alternately embody resignation, resentment and retribution.

A great face encasing an even better performance has to be the first aspect of comparison between the original and this recently released remake.

The incredible bone structure of Noomi Rapace is only matched by her unforgettable screen presence and, perhaps, surpassed by her intense performance as Lisbeth Salander. She conquers every scene she's in by being utterly believable as someone living in the margins of society - something that American actress Rooney Mara doesn't altogether lack, but that is clearly not allowed to develop due to the remake's rushed exposition and uneven shifts of emphasis.

This being a Hollywood film, abiding to its tedious star-system, a lot more attention is given to its 'bigger' male actor Daniel Craig - which, in turn, results in the aforementioned emphasis being disproportionately directed at his character, Mikael Blomkvist. A strange by-product of this is the change from a growing fascination that Blomkvist had with Salander in the original film to an undeveloped infatuation that they want us to believe she now has with him in the remake.

Craig and Mara actually deliver very strong performances, but there's nothing they can do if Steven Zaillian's script chooses to justify Salander's departure at the end with jealousy, when a major strength of the original was the coherence of actions in terms of her fear of connecting emotionally.

It is very clear that such a shift comes from an Anglo-Saxon perspective, which traditionally seeks to either justify or romanticise. In addition to this, there's also Zaillian and Fincher's almost certain need to make Salander's character more likeable and less cold, which again derives from having been filtered through a mainstream approach.

That said, the film remains considerably uncompromising in some respects. The brutal sexual abuse that Salander endures at some point is made longer, more stylised and powerful, but the general gasp of horror amidst the audience that surrounded me didn't come until the scene in which a cat gets mutilated.

So what are the strengths of this remake?

I went into the screening keeping as much of an open-mind as possible. My viewing was preceded by months of mild anticipation, which began with the impressive black and white promotional film posters and was followed by 30 minutes of the three-hour soundtrack by Trent Reznor (Nine Inch Nails) and Atticus Ross, which was made available online.

On that note, the film opens with a cover version of Led Zeppelin's 'Immigrant Song' - a collaboration between Reznor and Karen O, which plays over the most stylised credits you'll see for some time. Karen O had previously composed the soundtrack for Spike Jonze's adaptation of **Where The Wild Things Are** (2009), an example of a film made by the right filmmaker.

This was partly my hope when learning that David Fincher was directing this remake. The original Swedish film was made compelling mostly through acting and plot. It was the strongest of a frankly weak trilogy, but still lacked in visual treatment and attention to detail, something that Fincher is more than apt to deliver. He's the guy who gave us **Se7en** (1995) and **Fight Club** (1999), after all. And, despite the embarrassment that was **The Curious Case of Benjamin Button** (2008), he also showed mainstream audiences that a pretty uninteresting story can be told in a highly cinematic manner with **The Social Network**.

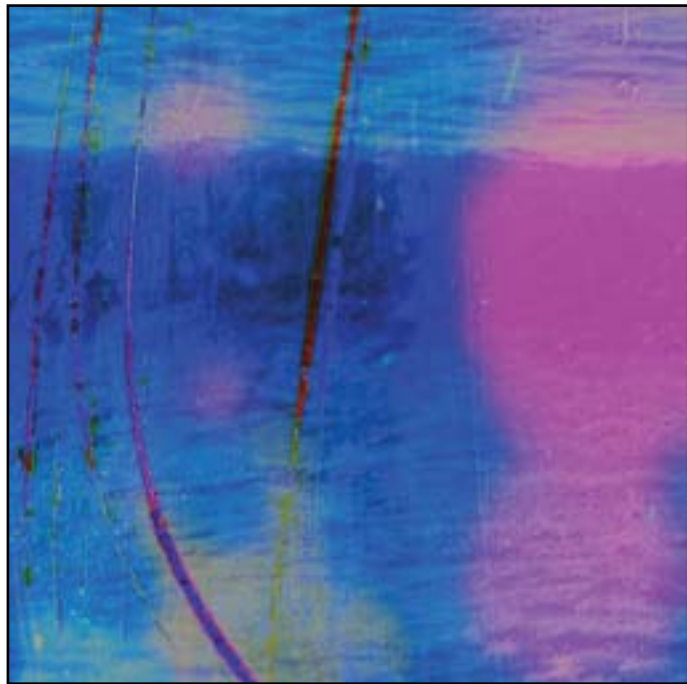
So in many respects, the film looks and feels right in tone. Scenes become more effective with Fincher's knowledge of where to position the camera. The angles and compositions are chosen with such care and precision that they manage to convey tension, suspense and discomfort far more efficiently than the original film.

Still, any original claims of authenticity - when, for instance, choosing to shoot on location in Sweden and giving most of the actors Swedish accents - were rapidly proved farcical as my viewing of the film progressed. There was a permanent conflict between my suspension of disbelief and an artificiality that required extra grit (for lack of a better word).

I left the screening with that sour aftertaste of an unnecessary waste of resources and talent that 99.9% of remakes will always give you.

<http://thefilmstage.com/news/trent-reznors-massive-3-hour-39-track-dragon-tattoo-ost-unveiled-download-35-minutes-now-for-free/>

JOÃO PAULO SIMÕES IS A PORTUGUESE FILMMAKER LIVING AND WORKING INDEPENDENTLY IN SHEFFIELD. HIS WORKS INCLUDE MERCY, ANTLERS OF REASON AND AN ARRAY OF MUSIC VIDEOS AND DOCUMENTARIES. VISIT [CAPTURAFILMES.BLOGSPOT.COM](http://capturafilmes.blogspot.com).



S1 ARTSPACE.

120 TRAFALGAR STREET.
0114 2133780.
SIARTSPACE.ORG

S1 Artspace was founded in 1995 by a group of like-minded individuals looking to create a sustainable environment for artistic creation in the city centre. Since then it has built a strong reputation as a creative centre and currently provides open-plan studio space for over 20 local artists on Trafalgar Street, behind Corporation nightclub. On top of this, its project space is regularly used for exhibitions, events and screenings. Managed by a committee of artist members, it is a haven for local creators who need their own space but also want to be part of something bigger.

This month sees the launch of a solo exhibition by Los Angeles-based artist Jennifer West, her first at a UK public gallery. Aloe Vera & Butter presents two video triptychs made up of six moving pictures, each drawing from a large amount of source material. Found photographs and Hollywood outtakes are merged with blank film stock and self-shot footage to create a collage of colour and texture through a very specific artistic technique. West soaks her films in a 'marinade' of materials and chemicals – nail varnish, pizza, LSD, whiskey and mascara, to name a few – letting their natural properties unpredictably alter the celluloid. Her approach is highly referential, calling to mind artists such as Tony Conrad, Carolee Schneemann and Allan Kaprow, but standing on its own as a psychedelic documentary record of a specific time or place.

"I make sure that each work has a tension set up between the subject - the materials and actions - and the images (if there are any) in order to produce a new thought about it or to make contradictory associations," West says.

Aloe Vera & Butter runs at S1 Artspace between 4th February and 10th March and is free of charge. The preview will take place on 3rd February, 6.30pm. The exhibition space is open on Wednesday, Thursday, Friday and Saturday between 12pm and 6pm.

Image used courtesy of Jennifer West and Vilma Gold.

COLLARD MANSON & THE LAST SUPPER.

125 DEVONSHIRE STREET.
COLLARDMANSON.COM
0114 2737755

Located on the historic Devonshire Street, Collard Manson & The Last Supper is a genre-defying boutique come coffee house. We ourselves are often to be found supping a cup or two having stumbled across it quite by accident some time ago. We've never looked back. With the walls of the building owned by the Church Burgess Trust, this place is one of the last bastions of independence in what used to be a thriving street filled with unique independent traders.

Collard Manson began life as a clothing boutique and have recently announced a new line of clothing for the spring season, featuring their own designs under the banner of 'Window Dressing for the Soul'. It is based around a series of moving images cultivated from the British Library, largely featuring postcard shots of tribes people. The people featured believed that when their picture was taken, their soul went with it. Stirring stuff indeed.

As well as this T-shirt label, they have also had the good fortune of working with the illustrious Mr Ian Anderson of Designer's Republic fame, in producing a second line called 'Aim Low and Miss'. Anyone not already familiar with the work of Mr Anderson should not confuse him with Neo's alter ego from the Matrix - he is a highly celebrated artist and designer of international prestige.

Talking to owner Zara, our suspicions that music is at the heart of this company were confirmed. With a regular 'Collard Manson Loves' playlist floating amiably through the air, featuring the likes of Boards of Canada, Fever Ray, Balam Acab and Pantha Du Prince, it is clear that our joint love of coffee and music has found a new home.

New to Collard Manson is a range of handbags and clutches, each stamped with the unique Collard Manson style, so any chaps out there searching for the perfect Valentine's Day gift, look no further. Coming into its own in 2012 is their brand new store, bringing a touch of class and independence to the behemoth that is Meadowhall. If you happen to be walking the hallowed halls keep your eye out for a giant pig's head.

FAVOURITES.

OUR PICK OF THE BUNCH.

CITADEL OF HOPE.

OCCUPYSHEFFIELD.ORG
FACEBOOK.COM/OCCUPYSHEFFIELD

In case you hadn't heard, Occupy Sheffield is currently occupying the former Salvation Army Citadel on Cross Burgess Street, renamed the Citadel of Hope for this purpose. Along with the Cathedral forecourt, it recently played host to a weekend of debates, talks and workshops in for the form of the Occupy National Conference, which brought protestors from far and wide to debate the importance and direction of the movement.

While it was recently agreed that the group will move out of the property this month, there could still be scope for future arts and politics projects at the Citadel. Keep in touch with them online or pop down for a chat.

MOLLY ROUGE.

0114 2507123.
MOLLYROUGE.COM

Molly Rouge is an independent fashion designer specialising in vintage and reworked clothing. Working from her studio in the heart of Nether Edge, she creates custom women's clothes based on original designs or made to order, including all manner of bags, badges, skirts, dresses, headbands, purses and rings, most of them made from reclaimed fabrics and charity shop clothes. Her tie skirts – yes, skirts made entirely out of men's ties – have proved a particular hit, inspired by Japanese street styles.

Now offering custom embroidery of names, logos and designs, Molly Rouge can often be found at the city's DIY markets selling a range of her clothing and accessories. Visit her site for a long list of unique, affordable items made with real hands.

ARCHER.

ADAM REED / FX.

A personal Now Then favourite of the moment is this little slice of beautifully scripted animation. Into its third season, Archer is a cartoon about an intelligence agency with multitudinous nods to James Bond, the Man from U.N.C.L.E. and any other spy show you care to mention. Far from a vehicle for in-jokes and references (though there are plenty) the show also manages to couch infantile innuendo in such joyous wordplay that any snootiness is utterly untenable. Mix in a constantly drunken work place, a smattering of violence, some great voice-acting talent, a pinch of topicality and a bucket-load of irreverence, and you have a damn fine piece of animated action on your hands.

OUR READERSHIP SURVEY.

COMING SOON...

So it's that time again. No, not Hammer time. That time when we bribe you out of 5-10 minutes of your internet use for our nefarious information gains with fabulous prizes including Sheffield Theatre tickets, Corporation tickets and free cheeseboards.

Now Then is published by a not-for-profit social enterprise. We only work with independent businesses, charities and art institutions, bringing you art, articles, music and more for free every month. It's not easy but we love it and we want to know if you do too. This survey will help us continue producing and improving the magazine.

So keep a weather eye on our Facebook, Twitter and smoke signals and please lend us those internet minutes when the time comes.

DEMOCRACY.

A PLAY BY MICHAEL FRAYN.
8TH - 31ST MARCH.
0114 249 6000 / SHEFFIELDTHEATRES.CO.UK

The leader of a new coalition government must keep his friends close and his enemies closer. The problem is knowing who to trust. Left, right and centre, all regard each other with suspicion. And as for the Russians...

Willy Brandt, one of the most charismatic leaders in post-war politics, makes history as he starts to reunite Europe. But there's a spy in his office and his plans are about to be thrown into chaos.

Democracy is the latest offering from the esteemed Sheffield Theatres and is set to be part of a fantastic series based around the work of Michael Frayn. Both witty and compelling, the play is an Olivier Award-winning piece about an inspirational man, directed by Paul Miller of Hamlet fame with tickets from £10-£21 and concessions available on selected performances.

HELTER SKELTER.

HELTERSKELTER.MYSUPADUPA.COM

This year sees the birth of the exciting and independent clothing brand Helter Skelter. With music being a major driving force behind the designs, as well as new lines being celebrated with regular parties, this young and passionate team have grand aspirations.

Their mission statement is to spearhead the independent clothing revolution, creating innovative and original designs you will love. This spring will see the introduction of polo shirts, pumps and a full range of men's, women's and unisex tees, as well as men's shirts and jackets.

Head down to the Wick at Both Ends on West Street on 25th February for the official launch party, meet Babs and Matt in the flesh and get the full skinny. You heard it here first.



BUNGALOWS AND BEARS

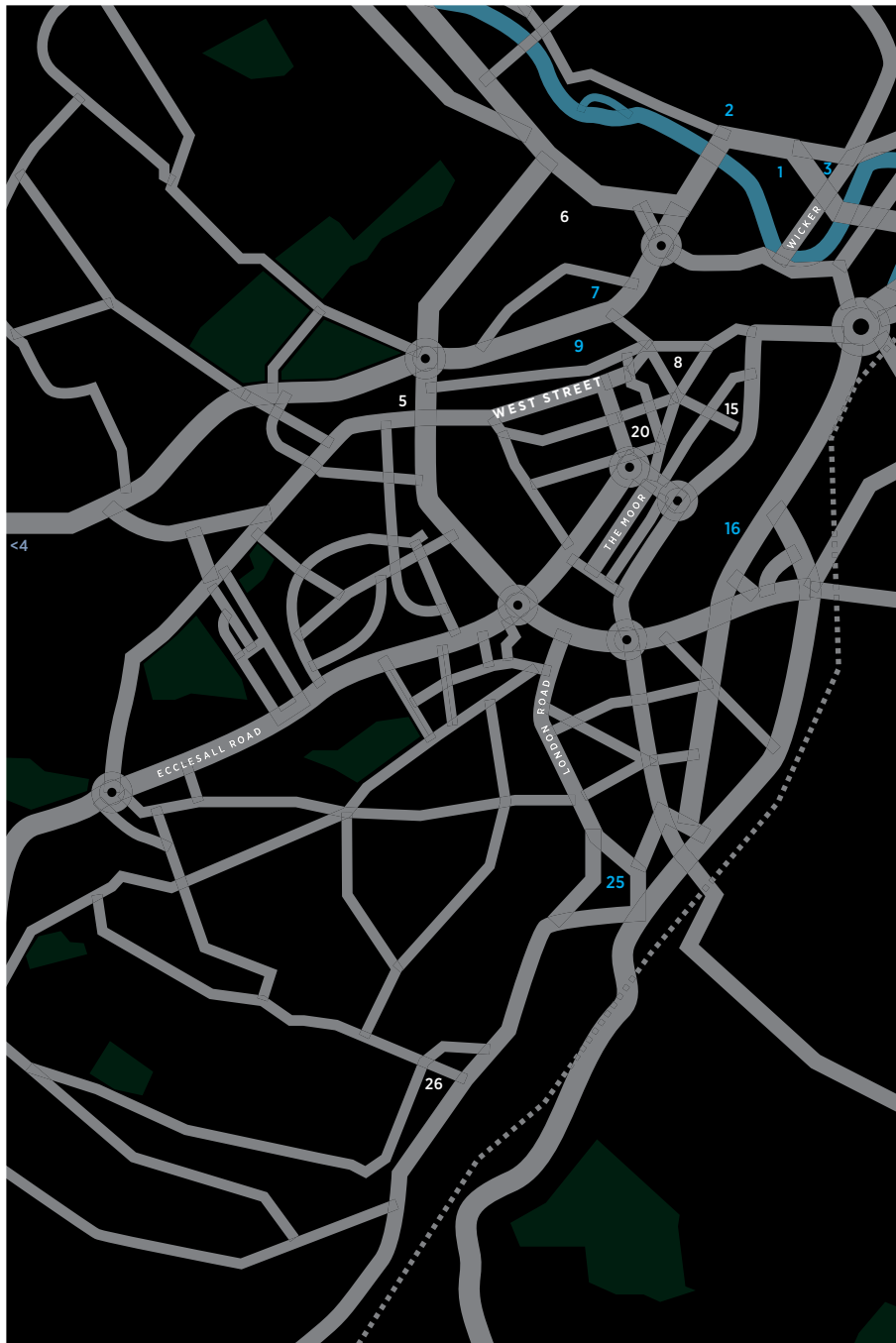
The Old Fire Station Division St
Sheffield S1 1RU | 0114 279 2901
bungalowsandbears.com | facebook
twitter.com/bungsandbears

- * DOUBLE-COOKED CHIPS
- * WEST-COUNTRY BEEFBURGERS
- * HOMEMADE FRIED CHICKEN
- * TASTY PIES
- * SUNDAY ROASTS
- * AMERICAN CRAFT BEERS
- * COMFY SOFAS
- * VINTAGE FAIRS
- * LIVE MUSIC
- * FREE ENTRY

END.

YOU HEARD.

THIS IS YOUR CITY.



KEY.

■ = SHEFFIELD REAL ALE HOUSES & BREWERIES.

1. GARDENERS REST
2. THE RIVERSIDE BAR
3. THE HARLEQUIN
4. THE RISING SUN
5. THE HARLEY
6. CADS & D.L.S.
7. 3 TUNS
8. OCCUPY SHEFFIELD
9. CAFE JUNIPER @ BANK ST ARTS
10. BUNGALOWS AND BEARS
11. DEVONSHIRE CAT
12. CORPORATION
13. S1 ARTSPACE
14. THE PLUG
15. SHEFFIELD THEATRES
16. THE RUTLAND ARMS
17. KUJI
18. THELMA'S CAFE
19. SHARROW MARROW
20. JH MANN
21. PORTER BOOKS
22. DELANEYS MUSIC BAR
23. REGATHER
24. CAFE HARLAND
25. ABBEYDALE BREWERY
26. THE OLD SWEET SHOP

